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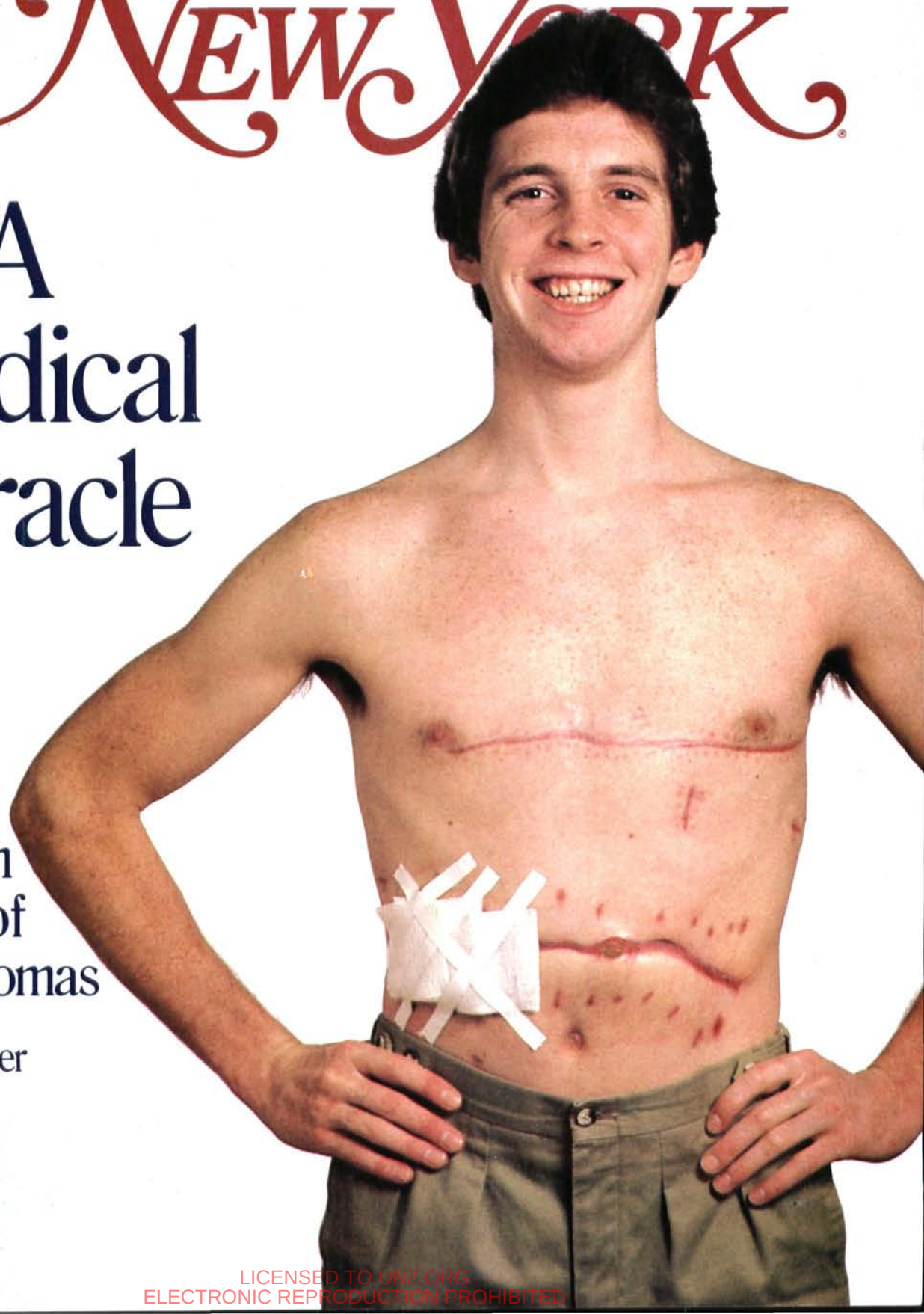
Scouting the City's Elegant Skin-Care Salons
The Coming of Age of John Guare, by Ross Wetzsteon

NEW YORK

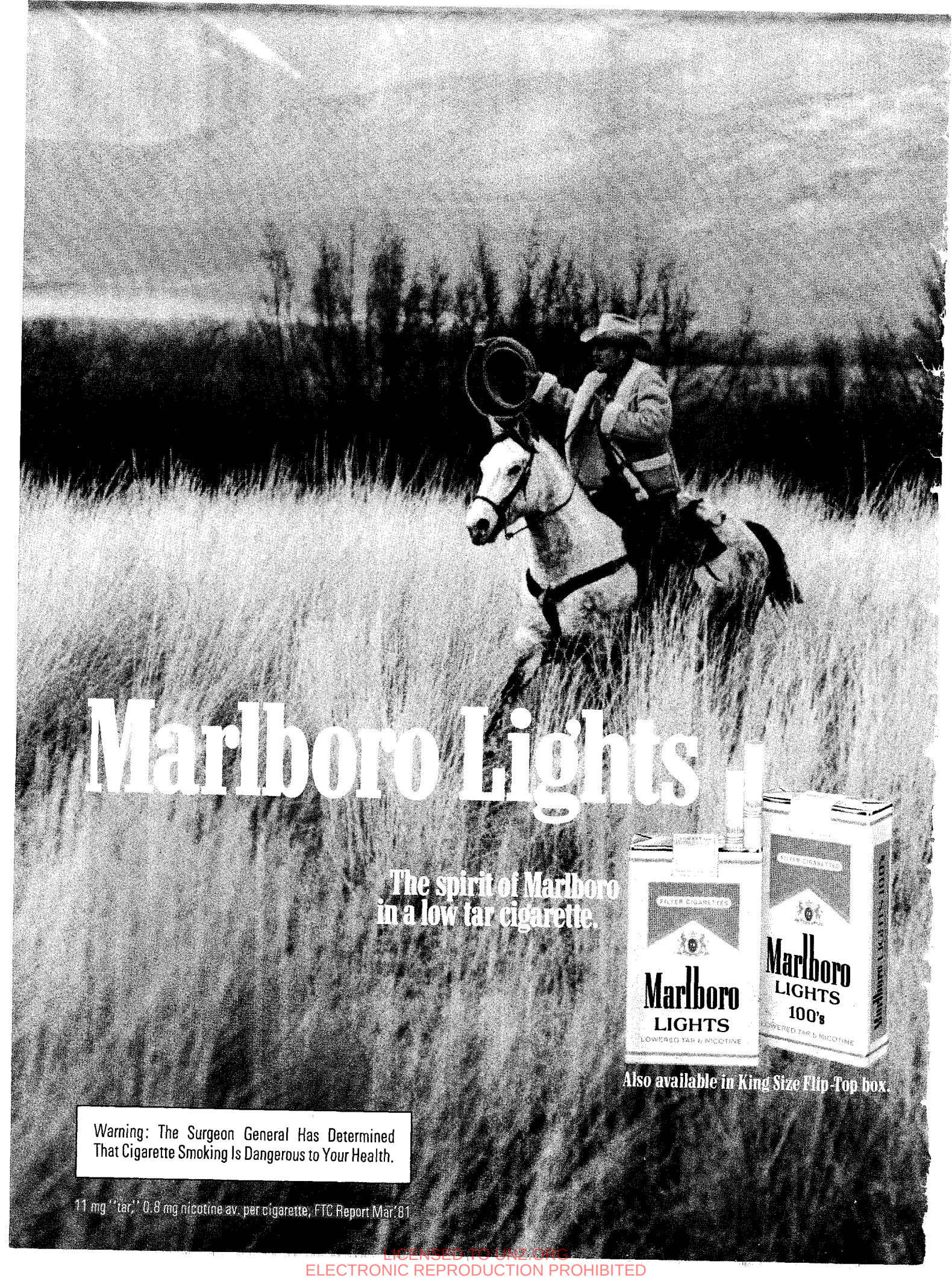
A Medical Miracle

The Death
And Life of
Owen Thomas

By Craig Unger



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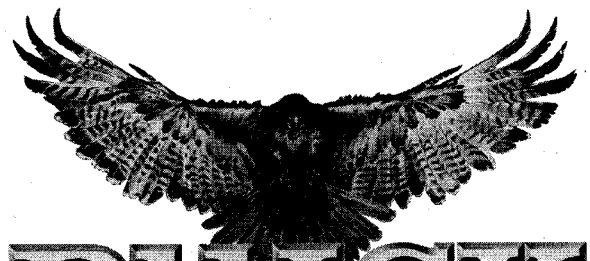
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The Death and Life of Owen Thomas

By Craig Unger

When Owen Thomas arrived at a downtown-hospital emergency room last December, he had lost most of his blood. His heart and lungs had ceased functioning. Clinically, he was dead. Yet, laboring against the clock, the hospital's expert trauma team (see photo at right) managed to revive his critically injured organs, forestall brain damage, and achieve a miraculous full recovery: a triumph, even in the annals of back-from-the-dead modern medicine.

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Is This the Future of TV News?

By Desmond Smith

Television news is poised on the brink of dramatic change, and nowhere is this more evident than at A.B.C. Between the energized, ultra-slick format of *World News Tonight* and the hard-nosed analytical coverage of *ABC News Nightline*, A.B.C. has become the most innovative organization in news broadcasting—and the only network with a full hour of news each night. Are such advances, made under the savvy leadership of Roone Arledge, short-lived technological inspirations? Or are they, in the fast-shifting framework of TV journalism, the shape of things to come?

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The Coming of Age of John Guare

By Ross Wetzstein

John Guare, master of irrational logic and author of such inventive comedies as *The House of Blue Leaves* and *Rich and Famous*, has at last found his ideal collaborator—Louis Malle, who directed *Atlantic City* from Guare's screenplay—and written his first tragedy, *Lydie Breeze*, which opens Off Broadway this month.



(1) Martina Tsao, R.N.; (2) Janette Jean, R.N.; (3) Noramary McCabe, R.N.; (4) Phil Shearhouse, P.A.; (5) Patricia Zaccheo, R.N.; (6) Emelia Fredrick, R.N.; (7) Ivy Lam, R.N.; (8) Darryl Isaacs, M.D.; (9) Augustine Velez, M.D.; (10) Angel Maenhardt, R.N.; (11) Yvonne King, R.N.; (12) James McDuffie, orderly; (13) Diane Sixsmith, M.D.; (14) Kenneth Sze, M.D.; (15) Hagop Hovagumian, M.D.; (16) Ramachandran Nambisan, M.D.; (17) Eli Milch, M.D.; (18) Nick Niforos, E.M.T.; (19) Cheryl Collins, R.N.

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By Janice Hopkins Tanne

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Cover: Photograph by James Nachtwey/Black Star.

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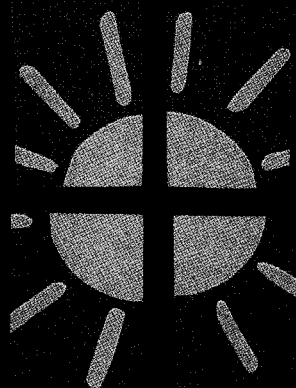
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LETTERS

An Ounce of Prevention

THIS IS A LETTER OF THANKS TO YOU AND Nicholas Pileggi for your article "How to Stay out of Trouble" [February 8]. Just last night, it may have saved my life. As I was leaving my car in the Cadman Plaza Garage, in Brooklyn Heights, at 12:30 A.M., I noticed a well-dressed black man watching me from the street corner opposite. He saw me see him and turned as though to enter an apartment building on the side street. On "street alert" with my keys in hand and walking down the middle of the street, I walked the three blocks to my cross street. With about one block to go, I discovered that the man had begun walking in my direction—at a distance. I turned onto my cross street, my antennae up as I surveyed my surroundings—not much light and no people. Just then he turned the corner, and I felt almost certain that I was being pursued.

With your article as my guide, I began to run now, turning to find that he was running, too. With no doubt that I was his intended victim, I threw away my inhibitions and began to scream as I ran: "Help! Help me!" I was almost to my street, and he pointed an outstretched hand at me (it was too dark to see if he had anything in it) as he yelled, "Shut up or I'm gonna shoot you." As I continued to run and scream, two men in apartments above stuck their heads out of their windows and said, "Hey, what's going on out there?" A neighbor lady joined in, and they continued, saying "Are you okay?" to me and "What are you doing?" to him. He took off.

By the time I had made it to my apartment and called 911, they already had the report. They told me to go down and talk to the police, who were at the scene. This morning at 7 A.M., I was awakened by the sergeant who had filed the report, asking me for more details about the man. I asked, hoping, if he thought they had found him. "No," he said sadly, "about fifteen minutes after your incident, another girl in the neighborhood was raped and pistol-whipped by a man fitting the same description." My sympathy goes out to her. My thanks go out to my neighbors who "got involved" and to you for the vital and valuable advice to run and scream for your life—something I might have been hesitant to do for fear of overreacting.

Name withheld
Brooklyn

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, New York 10017.

YOUR SUGGESTIONS ON HOW TO PREVENT some criminal acts are good because prevention is a better deterrent than imprisonment. The reluctance of judges to sentence nonviolent offenders to prison ensures that the jail population is composed of violence-prone offenders who continue their predations in institutions: Gang rape, extortion, assaults are everyday happenings in the penal colonies. Prisons do not reform, but some inmates decide to change their future behavior so as not to end up in jail again.

Pierre C. Haber
Manhattan

AS ONE WHO HAS WORKED WITH EX-convicts and juvenile offenders for fifteen years, I suggest that Michael Kramer might learn more about the causes and deterrence of crime during one day at the Fortune Society than in a semester of James Q. Wilson's predictable charts ["Keeping Bad Guys off the Streets"]. The media are determined to give us grizzly details of every violent crime. The public is also entitled to hear of every story of hope and change.

David Rothenberg
Executive director, the Fortune Society
Manhattan

IN "ALL ABOUT LOCKS AND ALARMS," Michael W. Robbins writes that "most motion detectors . . . need not be professionally installed." As general manager of Aritech, a corporation manufacturing motion detectors and other security equipment, I have one word of advice for New York readers considering a do-it-yourself motion-detector system: Don't. The tailoring of an alarm system to its environment is the key to its effectiveness. The problem is no longer a technological one, but a growing confidence gap between all alarm systems and those who are supposed to respond to them: police, operators, neighbors, and even the criminal himself—why should he be deterred if he knows no one will respond to the siren?

Albert S. Janjigian
Framingham, Mass.

THE OVERWHELMING MAJORITY OF street crimes are committed by blacks and Hispanics. In your cover photo and all illustrations accompanying the lead article, all identifiable perpetrators are whites. Conclusion: You haven't got the guts to show it like it is, you've slandered whites, and you won't have the nerve to print this in your racist magazine.

Barry Glass
Queens

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Our Y.E.S. shop for men introduces Ruffini's high style in a new nautical play on the crew neck pullover. Comfortable, pure cotton sweaters for day or night, striped fat and thin, open-ended, red and yellow, green and blue (even a flash of deepest purple). Here, from his newest collection, in Y.E.S.

On 1, New York. And in all our fashion stores including Jenkintown and The Court at King of Prussia.

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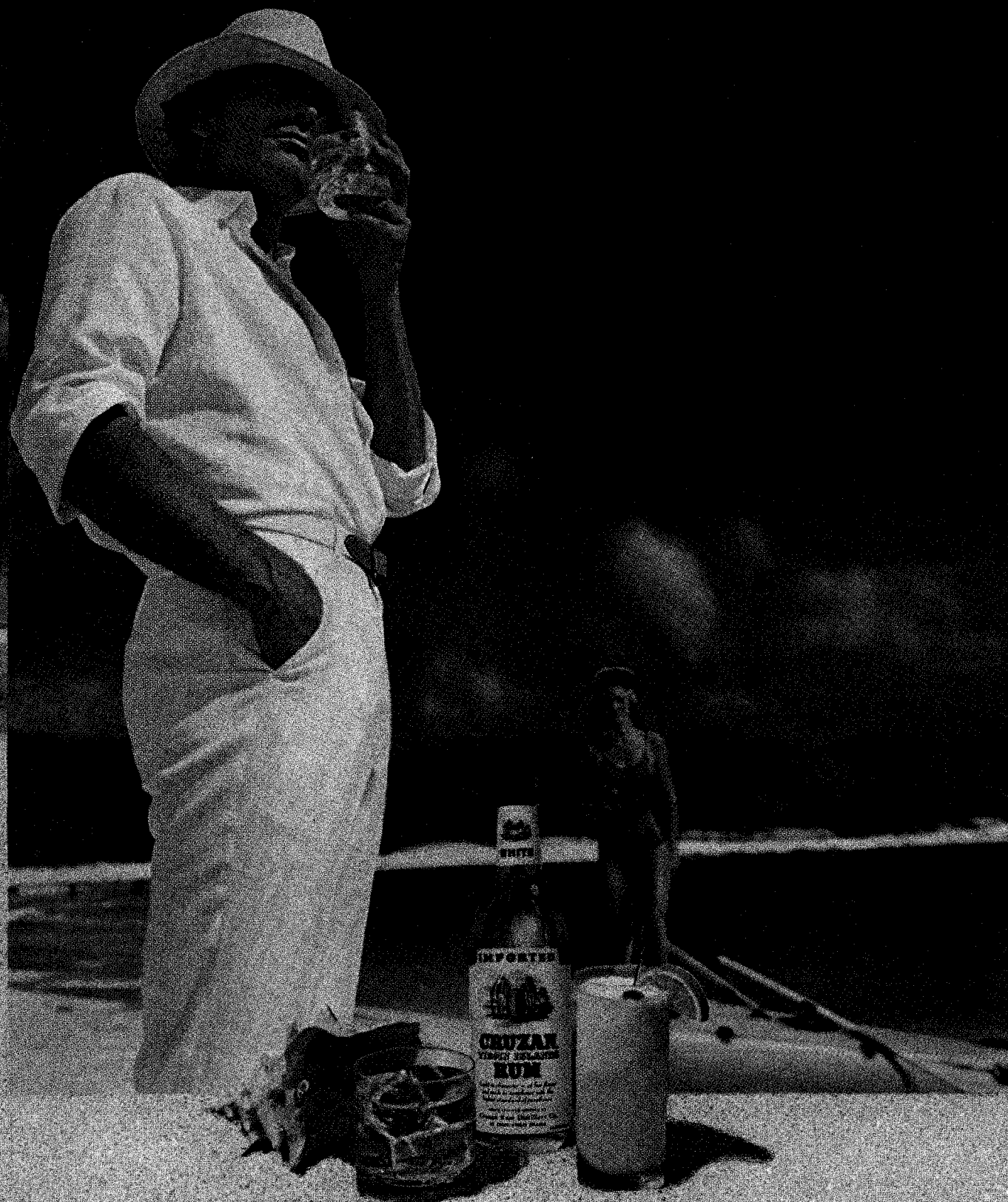
• **Right, The Narrow Multi-stripe:**
Pure cotton. White, with multi-colored narrow stripes.
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Cruzan Rum Distillery Co., St. Croix, Virgin Islands, Eighty Proof © 1981

INTELLIGENCER

Meese Suggests He May Quit White House

WITH HIS STAR REPORTEDLY descending at the Reagan White House, presidential counselor Ed Meese is evidently feeling restless.

The former San Diego lawyer implied at a Yale '53 dinner that he expected to leave the administration before the end of Reagan's first term and return to California.

"He kept saying his income has been cut in half from California, and he has a son in college and a daughter in high school

whom he never sees," said Linda Bird Francke, a *New York* contributing editor. Meese earns \$60,000 a year.

His complaint echoed comments by Deputy Chief of Staff Mike Deaver, who has also said he will leave because he can't get by on \$60,000 a year.

Meese didn't mention the recent appointment of William Clark as national-security adviser, which has been interpreted as reducing his authority in Reagan's inner circle.



Meese: California dreaming.

There's also been talk among G.O.P. insiders that Meese is considering a run for the job of California attorney general. The incumbent, George Deukmejian, is mounting a campaign for governor.

In any case, Francke, who was at the Yale dinner here last week, reported that Meese was in a jovial mood.

"He was telling jokes, like how we now have a three-China policy—Red China, Formosa, and Nancy's," Francke said.

'Times' Critic Breaking Away

AFTER SIXTEEN YEARS WITH the *New York Times*, Hilton Kramer, the paper's chief art critic, is leaving to pioneer a new publishing venture.

Starting in September, he'll be editor of an as yet untitled monthly journal dedicated to "very rigorous" criticism in the fields of literature, art, and "cultural and intellectual life." He estimates the initial circulation will be around 10,000.

"We want to go into things in depth, a kind of standard of discussion that was perhaps more common in an earlier era," said Kramer. He wouldn't reveal the backers of the project,



Kramers: New magazine.

but his publisher will be Samuel Lipman, a concert pianist who is music critic for *Commentary*. The managing editor will be Erich Eichman, currently associate editor of *Harper's*.

City Draws Line In Graffiti War

THE KOCH ADMINISTRATION has asked spray-paint manufacturers to put their money where their paint is and help underwrite New York's new campaign against graffiti.

"We saw them as our natural allies," said special mayoral adviser David Jones.

He disclosed last week that he'd visited the National Paint and Coatings Association, in Washington, armed with anti-graffiti posters bearing a logo showing a spray can with a marker pen placed diagonally across it so the two form an X.

Jones told the industry people that this logo was being considered for the campaign, and he asked the manufacturers for support.

This week, the industry group will decide whether to pay part of the \$100,000 cost of the cleanup crusade, which was disclosed two weeks ago. "We want to be identified as helping the mayor," said the association's Hugh Young.

In the meantime, city aides have pointedly explained that they may jettison the X-ed-out spray-can logo—or, then again, they may not.

Tokyo Censor Nixes Laser Discs

IF YOU'VE SHELLED OUT \$700 for one of those new laser videodisc players, let's hope you have the same taste in movies as the censorship board of the Japanese finance ministry.

With M.C.A. and I.B.M.

He suggested that the rejections might have resulted because *First Monday* has a scene in which the Supreme Court screens a pornographic film, Ali MacGraw takes a revealing shower in *Goodbye Columbus*, and



Goodbye Columbus: Offends the Japanese finance ministry?

closing the only consumer-laser-disc plant in the United States, the discs will all be made in Japan—under censorship rules that make American movie executives shudder.

"They won't tell us exactly how it works. They've accepted *Mommie Dearest*, but they've rejected films like *First Monday in October*, *Goodbye Columbus*, and *Escape From Alcatraz*," said Paramount vice-president Reg Childs.

Clint Eastwood is seen walking naked—in a long shot—down a prison corridor in *Escape*.

Childs said, however, that there's relief in the future. Pioneer Electronics Corporation, which owns the Japanese disc-making facilities, is planning to build an American factory—which could start turning out R-rated products by mid-1983.

Discs for the R.C.A. videodisc system, which uses a stylus instead of a laser, are already manufactured in this country.

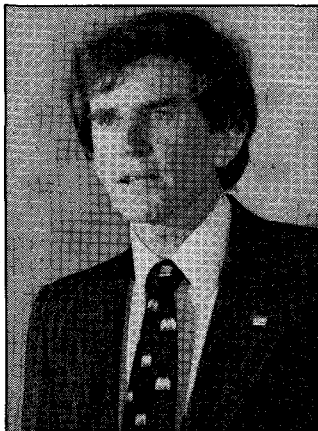
BY SHARON CHURCHER

Woodward Home Has a Hart

WATERGATE ACE BOB Woodward has been keeping quiet about his latest scoop: For the past four months the Washington *Post* investigative editor has been giving rent-free space in his Georgetown home to Senator Gary Hart, of Colorado.

Hart, whose membership on the Senate Armed Services Committee allows him access to all sorts of sensitive information, moved in with Woodward after splitting with his wife of 23 years.

Does he talk about sensitive military questions over dinner? "You will be wrong and unfair if you even suggest that," Woodward said. "You've seen that I've not written about armed-services matters."



Hart: Found a paper mate.

Show-Biz Notes From All Over

RICHARD (*American Gigolo*) Gere may take a turn as Mack the Knife. Director Geraldine Fitzgerald is said to be close to signing the actor for a production of *The Threepenny Opera* that's targeted for Broadway.... *The Hotel New Hampshire* has taken some critical lumps, but it's won three stars from one Englishman in the entertainment industry. London director Tony Richardson is part of a team that's seeking movie rights to the John Irving novel, according to an upcoming report—confirmed by Irving's agent—in *Beverly Hills People*.

Death Threat for Parole System?



Ohrenstein: Behind TriBeCa.

THE PEOPLE OF TRIBECA ARE getting a taste of what responsive government is all about. After a number of them complained about a plan to move a parole headquarters into the up-and-coming neighborhood, their state senator, Minority Leader Manfred Ohrenstein, supposedly threatened to try to get the parole system abolished.

"He's behaving like the oldest-line Tammany Hall thug," charged a source

close to the Legislature.

The state is considering moving New York parole headquarters—from which 2,700 ex-offenders are supervised—from West 40th Street to Hudson Street in TriBeCa. After a meeting at which community leaders claimed the shift would bring crime to the area, Ohrenstein is said to have called State Parole Chairman Edward Hammock.

"He said if Hammock didn't pull the plug on the TriBeCa plan, he'd use every influence he had to see that the division's budgetary requests would run into trouble, and he suggested he'd go along with the people who were thinking about abolishing the system," said the source.

Hammock wouldn't comment. An Ohrenstein aide said the senator had phoned Hammock to say "moving the office would be a mistake. But there were no threats. It's just not the senator's style to threaten."

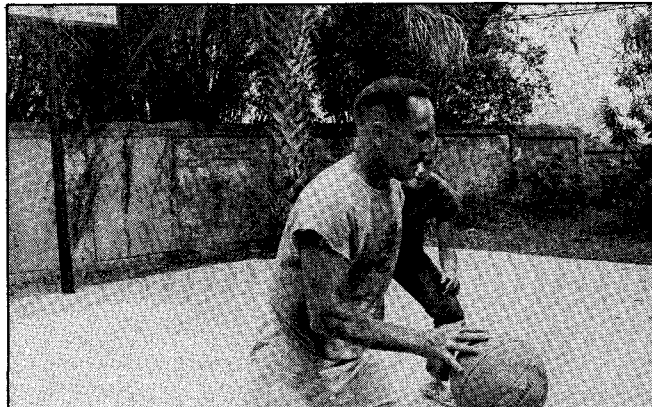
No Love in Duvall Tennis

BEATEN 6-4 IN A RECENT tennis set at the Manhattan Plaza Racquet Club, Robert Duvall is said to have taken a cue from his well-known role as the Great Santini.

In the movie of that name, the actor is defeated by his son in one-on-one basketball and in retaliation bounces the ball on the youngster's head.

slapped his opponent two or three times," said a player in an account corroborated by others at the club. "In the locker room, Duvall said something like 'Sorry, fella, I overreacted a little.'"

The opponent, physician Robert Eder, wouldn't comment for the record. Duvall's brother Jack said, "There was an argument



Hates to lose: Duvall in The Great Santini.

In real life "he and his opponent approached the net. All of a sudden, Duvall was screaming. Then he

over a tennis match, and he walked off-court. It's not correct that he slugged him. They had some words."

Model Agency Puts on Sad Face

A MODEL AGENCY THAT ARRIVED in New York amid fanfare last fall has "temporarily" closed, leaving a trail of unpaid bills.

The Adair Agency moved to East 42nd Street from Washington last October, celebrating with a Studio 54 party. Peggy Drake, a former booker for Eileen Ford and Wilhelmina, was hired to head the women's division.



Keating: Setback.

The firm took on 60 models.

"We are trying to become one of the big five, with Ford, Elite, Zoli, and Wilhelmina," declared Adair Keating, who heads the firm with her husband, Joseph.

By November, however, Drake says, she was besieged by models who claimed they were owed money. The agency's printer stopped work for the firm. And the Screen Actors Guild in New York said it wouldn't allow Adair to place members in television commercials until the agency cleared up "a problem it had paying people in Washington."

Last week, the Keatings' attorney said an investor hadn't come through with expected cash, so the agency has "temporarily suspended operations" while seeking capital.

Joseph Keating had an earlier brush with red ink: The Washington *Post* reported in 1978 that a tax-shelter investment plan Keating had set up had collapsed. "It was undercapitalized, but all the creditors were settled," Keating told *New York*.

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costs to stay in Switzerland, you should know that the dollar is strong. What's more, Switzerland has one of the lowest inflation rates in the world—which makes Switzerland even more beautiful.

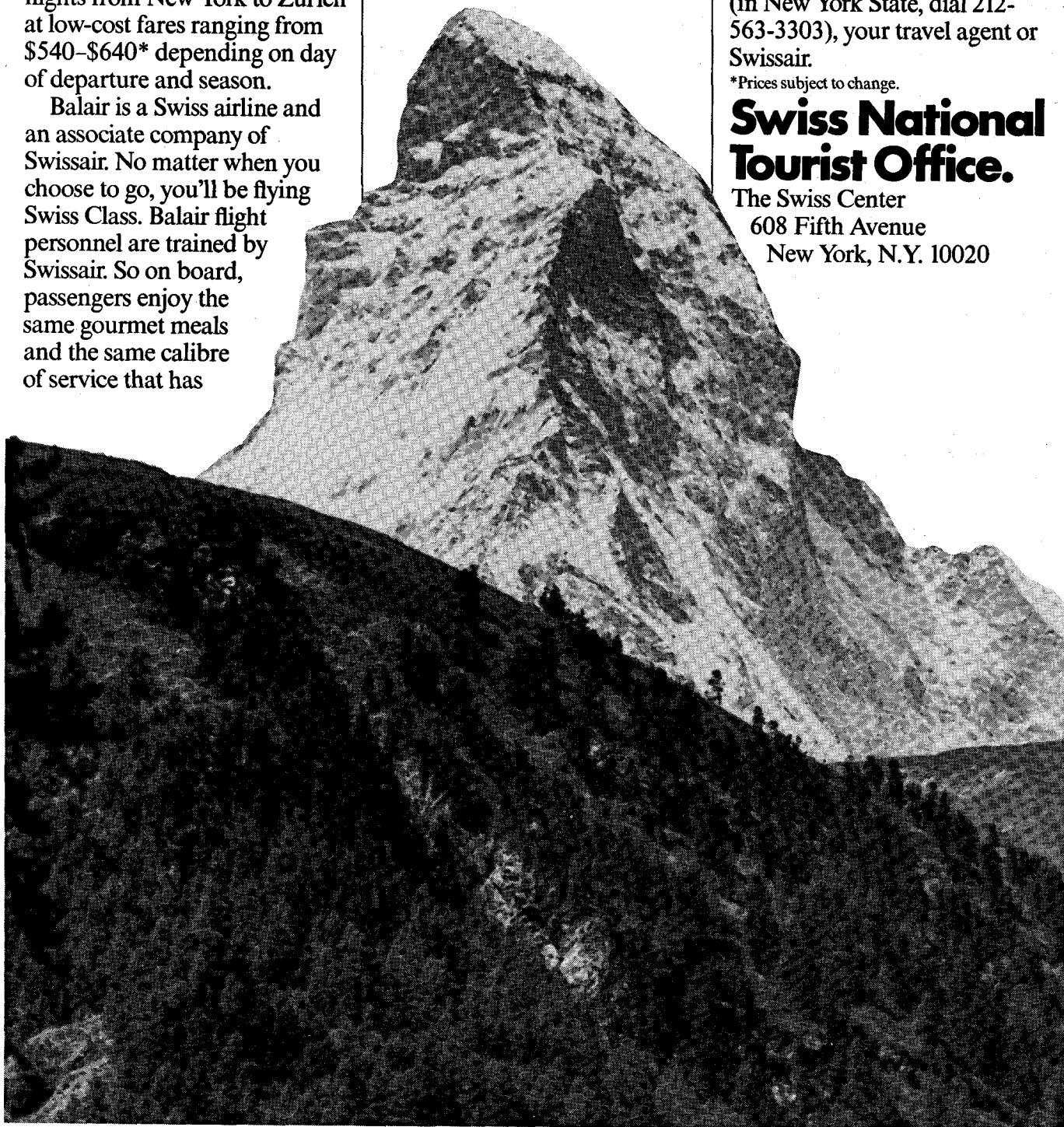
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The Bottom Line/Jack Egan

TAKEOVER MANIA: THE LOSING WINNERS

Acquisition Indigestion

DO CORPORATIONS KNOW WHAT THEY'RE doing when they buy other companies, through either hostile takeovers or friendly acquisitions? The incredibly poor experiences many well-known corporations have had with their once celebrated purchases makes you wonder.

The most dramatic example involves Inco, Ltd., the giant Canadian nickel company. Inco recently announced it was taking a \$245-million tax write-off on ElectroEnergy Corporation (formerly E.S.B., Inc.), which it purchased for \$230 million in 1974.

At the time, the deal was a landmark of sorts. Inco bought E.S.B., which makes Ray-O-Vac dry cells and Exide car batteries, after a fierce bidding battle with United Technologies. The deal put Morgan Stanley, Inco's investment banker, on the map as an orchestrator of hostile takeovers. Until then, few big companies had been willing to engage in such rough, acrimonious battles, but Morgan Stanley's representation of Inco gave hostile tenders respectability.

Inco is not the only company suffering from takeover indigestion.

R.C.A., in deep trouble, is trying to sell its Hertz subsidiary and has also reportedly put C.I.T. Financial on the block, but officially denies it. It bought C.I.T. only two years ago for \$1.1 billion, a price that shocked analysts who were unimpressed by the rather sleepy financial-services company. I.T.T., the quintessential conglomerate, is now divesting itself of many of the companies acquired by its voracious former chairman Harold Geneen.

Other corporations, too, are getting socked on the bottom line by companies they bought. Mobil Oil, which has had such a hard time lately bringing off a takeover, is taking its lumps from its purchase of Montgomery Ward, which lost \$160 million in 1981. And Exxon has not done well with Reliance Electric, which it bought for \$1.2 billion in 1979, claiming that the company had developed a revolutionary energy-saving motor. That dubious claim is still unproved. Philip Morris continues to lose money on 7-Up, a very costly acquisition, and General Foods is not getting much out of its purchase last year of Oscar Mayer for a very pricey \$470 million.

Despite this extraordinarily sorry rec-

ord for major acquisitions, some of the biggest takeover battles ever were waged last year. Du Pont bested Seagram and Mobil to get Conoco in the biggest deal in history. U.S. Steel picked up Marathon Oil. And Fluor Corporation bought St. Joe Minerals for \$2.3 billion.

It's still too early to predict the outcome of these takeovers, but the shareholders of the acquiring companies have taken a drubbing—one of



"I can't believe I bought the whole thing."

the most overlooked aspects of the takeover game. The shareholders in a company that is bought almost always reap substantial rewards, the price of their shares jumping as soon as a bid is announced. But shareholders in the acquiring corporation often find their stock plunging after the takeover.

The shareholders of Fluor Corporation, the white knight that rescued St. Joe Minerals from the clutches of Seagram, have fared especially poorly. When Fluor announced its bid last April, its shares were trading at over \$50. They haven't been that high since. Last week, Fluor was at \$24, down 52 percent.

Shareholders of U.S. Steel and Du Pont have also taken a licking. Seagram wound up with 20 percent of Du Pont as a result of having bought Conoco shares in the bidding war, and has lost about \$700 million on its holdings in just a few months.

Most of the concern and attention of government regulators focuses on the

shareholders of target companies and whether they get a fair price. But they always wind up with a pretty good deal. And no one seems to care about the effect takeovers have on the shareholders of the acquiring corporations. In most cases, the shareholders don't even get to vote to approve the deals, even though the financial burden on them can be enormous. This makes a complete mockery of the idea that shareholders have a say in corporate decisions.

The rationale for many of these deals is that when shares of most companies are undervalued it's cheaper to purchase a whole corporation than to invest in new plants and equipment. But many companies end up paying such a high premium that earnings are reduced for years to come. And they are often forced to borrow at astronomical rates to pay for their purchases. This reduces their credit ratings and makes future borrowing more expensive. Even Du Pont, one of the most financially solid corporations around, had its debt rating lowered from AAA to AA as a result of the Conoco deal.

Baldwin-United's current \$1.2-billion offer for M.G.I.C. illustrates the gamesmanship that underlies many of these deals. Baldwin-United, a diversified financial firm, first claimed that it had enough money to finance the acquisition internally, but with the deal all but clinched it has announced—to the astonishment of everyone involved—that it must raise \$600 million more. As Baldwin-United scrambles to come up with the money, shareholders in both companies are seeing their stock's value plummet.

To be sure, not all takeovers turn sour. United Technologies, under chairman Harry Gray, has pursued an aggressive acquisition policy, and the company has done well as a result. Obtaining Otis Elevator and Carrier has been beneficial; Mostek, a semiconductor-maker, has proved less profitable.

To its credit, United Technologies pulled out of two bidding battles when it thought the price had gotten too high. One of these was against Inco for E.S.B. The other, in 1978, was for Babcock & Wilcox, a maker of steam generators for utilities. McDermott, Inc., ended up buying that company, and the weak demand for new generators has dimmed the purchase's glow.

In many takeover battles, the company that comes out on top is widely

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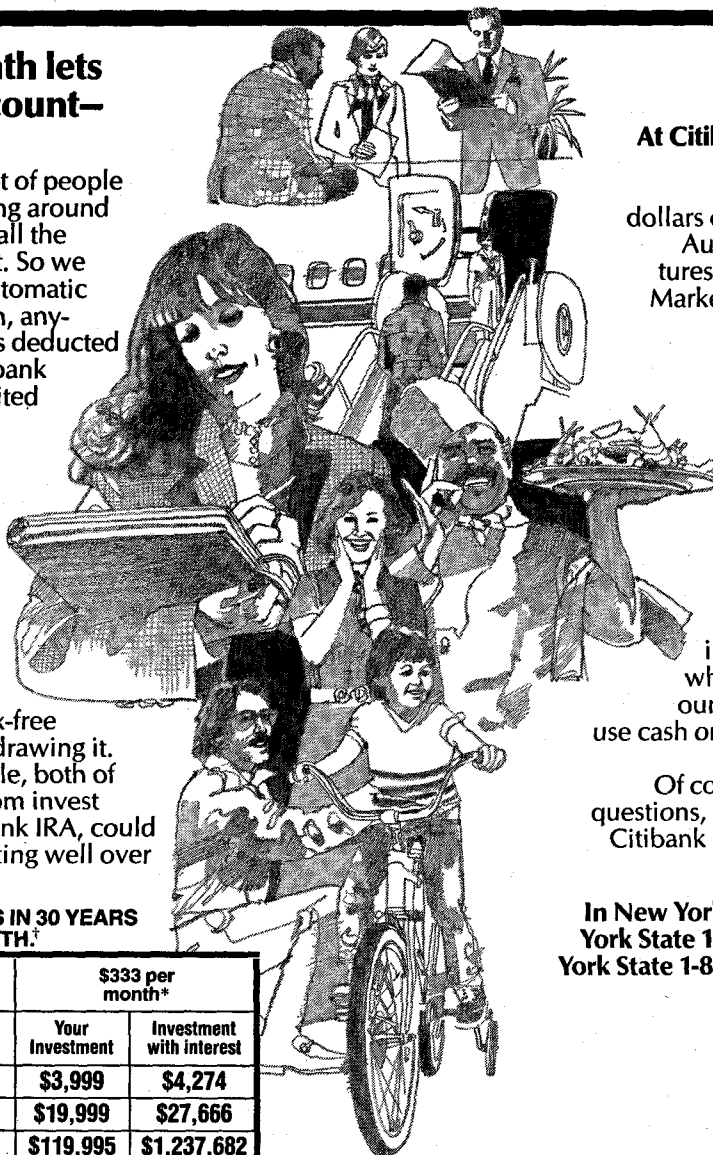
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characterized as the "winner," while the company that pulls out is seen as a "loser"—even though the opposite is often the case. That is how many investment bankers, who do the deals and collect millions of dollars in fees, and arbitrageurs, who gather in the stock for astronomical personal gain, like to portray the struggle. They, after all, profit from the largest-possible transactions. The last thing they want is to encourage prudent bidding.

Lehman Brothers Kuhn Loeb ran an ad last year bragging that most of its clients who had attempted takeovers had succeeded. That's not necessarily something to brag about. After all, Lehman represented Fluor in the St. Joe acquisition, Philip Morris in the 7-Up deal, and General Foods when it bought Oscar Mayer. In retrospect, these companies would have done better by paying less or backing off entirely. Lehman also represented R.C.A. in the takeover of C.I.T., and collected a handsome fee in the process. Peter Peterson, Lehman's chairman, sits on the board of R.C.A. If and when R.C.A. rids itself of C.I.T., Lehman will represent it, and will again make a few million dollars.

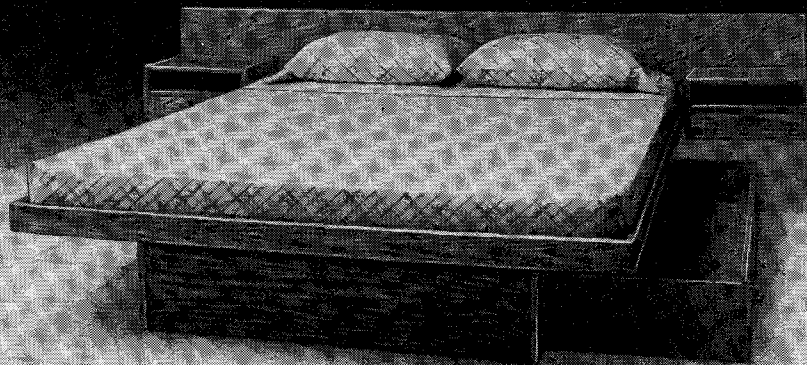
Investment bankers are naturally reluctant to assume any responsibility for deals that go awry. Morgan Stanley absolutely refuses to comment on its Inco-E.S.B. deal, which turned out so disastrously.

But the top executives of corporations that make these dubious acquisitions must take ultimate responsibility. There is some risk in any business decision, but large-scale corporate acquisition seems especially perilous. Some deals can best be explained as ego trips on the part of chief executive officers. Takeovers, after all, are the corporate equivalent of war, and some of these executives like to play General Patton.

Mobil recently ran a sour-grapes newspaper ad complaining that the shareholders of Marathon Oil got a bad deal when Mobil was prevented from topping U.S. Steel's bid. The headline read: WHO LOOKS OUT FOR THE SHAREHOLDERS? But who, in fact, protects the shareholders of Mobil when it decides to diversify by making a crazy acquisition like Montgomery Ward? Debate about takeovers has always focused on whether they benefit the economy or merely increase corporate concentration. The issue of how well they serve the companies that make the purchases, and their shareholders, is usually ignored.

Takeovers will continue. But there should be a law requiring that they be approved by the shareholders of the acquiring corporation. They always pay the price of management's misguided decisions. The shareholders can't wait until the annual meeting to complain. By that time it's too late.

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THE BIG BUDGET BACKLASH

Reaganomics Under Fire

RONALD REAGAN LEFT THE WHITE HOUSE last week to visit with the people. He went to the Midwest to defend his budget and to consult with real Americans. So the president spoke at some Republican fund-raisers and dropped in at a few state legislatures. Meanwhile, the real people were outside demonstrating—often in sub-zero weather.

hear these high numbers, they just go bananas, and interest rates rise."

The Midwest lawmakers Ronald Reagan lectured to were polite and heard him out—but they and their counterparts at the federal level are listening not to him but to the people the president avoided. The arithmetic of the budget and high deficits is staggering and sometimes hard to comprehend. The arithmetic of an election year is



Out in the cold: In Indiana, as elsewhere, the New Federalism is not selling.

These weren't kooks or know-nothings, and most of them weren't even Democrats. They were the folks who elected Ronald Reagan, and they weren't happy.

The president probably didn't read the local papers when he hit town, but he should have. He might have learned something. On the day of Reagan's trip to Iowa, the *Des Moines Register* carried a story about farmers. The *Register* reported that net farm income adjusted for inflation will be lower this year than during the Depression, and a group of Iowa farmers are urging a moratorium on farm foreclosures and forced bankruptcies—a freeze that hasn't been necessary since the 1930s. The farmers—and most everyone else—are being strangled by high interest rates, a condition that will likely continue, given the administration's record deficits (which will be larger over the next three years than the combined budget deficits of the Johnson, Nixon, Ford, and Carter governments). "Deficits really spook money-market traders," says Treasury Secretary Donald Regan. "When they

more easily understood. And an unvarying rule of politics is that unemployment is punished at the polls. The last time unemployment was above 7 percent in the first six months of a congressional election year—and it's around 8.5 percent today—was in 1958. The Republicans held the White House then too. The G.O.P. lost 47 seats in the House in the 1958 elections and two years later lost the presidency as well.

So Ronald Reagan's economic prescriptions are in trouble. They are losing popular support because the president is perceived as backing away from the philosophy he touted during the campaign, the promise of balanced budgets that helped secure his landslide.

"In retrospect," says a Reagan-administration official, "the biggest problem will clearly be seen to have been our failure to tell it straight at the beginning. We all bought the rhetoric—everyone, that is, but Dave Stockman, who was trying to look good for the history books. Now we're paying for it. The president is saying that he never promised a miracle,

but that's exactly what he, and the rest of us, implied. We promised, in effect, that our program would bring increased productivity, stabilized unemployment, and declining interest rates. And we said that the markets would take us seriously so that it would all happen immediately. But now the exact opposite is occurring. Inflation is coming down, but if we want to take credit for that, we sure as hell are going to be held responsible for the rest of it, and the rest of it is a mess. We should have projected real pain right at the start. Now we're beginning to look as incompetent as Jimmy Carter. In this atmosphere, it's no wonder Congress is having fits."

Having fits is putting it mildly. While Ronald Reagan was denouncing "demagogic, elitist, and knee-jerk" opposition and challenging his detractors "to put up or shut up," members of his own party were looking favorably at an alternative put up by Democratic senator Ernest Hollings, of South Carolina. Hollings is proposing a freeze on spending at the fiscal-year-1982 levels. This would even include wiping out the cost-of-living adjustments for entitlement programs like Social Security. Howard Baker, the Senate Republican leader, who fears the United States is "teetering . . . on the brink of national bankruptcy," has called the Hollings alternative "interesting and worthwhile." The White House says Baker is simply engaging in senatorial courtesy. The Hollings proposal, says White House spokesman Larry Speakes, is no proposal at all, just an "idea." And besides, says Speakes, you can't compare the Hollings plan with the president's, for the White House budget took six months to prepare and is two inches thick.

It is highly unlikely that the Hollings plan will pass. But the president's proposal won't fare much better, primarily because no one believes the White House's deficit projections. The numbers will almost certainly be higher, and, in fact, the official deficit prediction was kept below \$100 billion only because of some highly unrealistic economic assumptions and some highly doubtful proposals. James Schlesinger, a former Republican Cabinet officer, calls the Reagan assumptions "a set of budget projections that knowledgeable people can only regard as preposterous." And Donald Regan himself admits there will be some program trouble ahead when he says that the administration itself is only "lukewarm" about its



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And it is hard to find anyone who believes the latest round of administration budget cuts is fair. "They're punishing the poor and mugging the middle class," says Senator Pat Moynihan, who sums it up for many of his colleagues, including a good many Republicans. Alfonse D'Amato, New York's junior senator and a conservative Republican who vigorously supported the president last year, calls the new Reagan budget "totally unrealistic." The proposed cuts in social programs, says D'Amato, would "bring about the ruination of the programs. . . . No comptroller in my town who came in with this document would have been permitted to work for me."

There are those, of course, who see nothing at all unfair in the president's proposals, but they, too, are dumbfounded by the huge deficits. Even the Boll Weevils, those conservative Democrats whose votes carried the day for Ronald Reagan last year, are having second thoughts this time. Given the near-hysteria on Capitol Hill, all manner of no-win arguments are beginning to get a hearing. "I never got anywhere when I said New York was being shortchanged in the mix of federal spending," says Moynihan. "But now a lot of other places are starting to understand that they're having the same problem."

Moynihan is particularly concerned about the funding effects of the president's New Federalism, a system of returning programs to the states. He has calculated that, on average, the states will have to raise their own taxes by 8.81 percent just to stay even once the New Federalism is in place, which is one reason the president's program won't get past Congress without substantial changes. In fact, the New Federalism will have a great deal of trouble with Republicans, who, in theory, should be gung ho for the idea. Of the eighteen states that would have to raise their taxes by more than 10 percent to make up for the revenue shortfalls, fifteen have large or majority G.O.P. congressional delegations. Will those Republicans break with the president? You bet, says Representative Jim Leach, a moderate Republican from Iowa. "They'll do it because if they don't do it the Republican party as a whole will be broken in November."

On top of this, the president can expect extremely rough sledding when his program comes before the Senate Finance Committee. While only a third of the 100 senators are up for re-election this fall, fully 10 of the 20 Finance Committee members must face the voters in 1982. And six of these ten are Republicans. "It's going to be tough for the administration to get half of what it wants out of us," says a committee staff-

er. "In an election year," says Finance Committee Chairman Bob Dole, "your hearing improves. . . . I may not even be able to get a quorum."

Dole needn't worry. He'll get his quorum, all right. There will be more than enough senators eager to take credit for protecting the little guy against Ronald Reagan's Beverly Hills budget.

The president's program will be attacked on both the spending and revenue sides. The 10 percent tax-rate cut may survive, but it could well be postponed for a year or so. Sure to undergo close scrutiny will be the panoply of tax breaks accorded big business by both the Democrats and Republicans in 1981. Reducing the windfall-profits tax was an outright "scandal," says Jim Leach. "But the largest tax scandal in history involved the provisions permitting businesses to sell their tax credits. That's got to go." Also under fire will be the tobacco and sugar subsidies Congress continued last year.

But all of these tax reforms will pale beside the assault on the defense budget. "When the Boll Weevils start talking about cutting defense," says a White House aide, "there's just no way it's not going to be cut."

Over the next six years, says Jim Leach, the Pentagon will increase its claim on the budget "to 37 percent from 24 percent. . . . That could mean that for most high-school students, enlisting in the military will be the only alternative they have if they want a job." "Certainly," adds Kent Hance, a Boll Weevil from Texas, "we can cut \$10 billion to \$15 billion from the Pentagon." Others put the figure much higher. A key Republican operative involved in planning strategy for the midterm elections says, "I wouldn't be surprised to see Congress slash \$30 billion from defense."

Would the president sign a bill that cut that deeply? "No doubt about it," says this aide. "Barber Conable [a Republican congressman from upstate New York] put the politics of it beautifully. He said, 'If Ronald Reagan had asked for tax increases, the Democrats would have attacked the taxes. Since he didn't, they'll attack the deficits.' Well, we're not going to sit by and let them take us to the cleaners. We'll be in the forefront when the Pentagon gets hit. It's inevitable, and it's smart politics. And that's what this is now all about. Forget the Reagan philosophy and the grandiose New Federalism plans. Politics is about winning elections, and winning in 1982 means retreat for Ronald Reagan. The only trick will be to make it appear that it was all the president's idea in the first place. And don't underestimate him. He'll gut his own programs and find a way of making it look as though the Democrats are dragging their feet." ■

On Madison Avenue/Bernice Kanner

WHEN YOU WISH UPON A CAR

De Lorean's Difficulties

IF JOHN ZACHARY DE LOREAN HAD LIVED in seventeenth-century France, he would have been one of the Three Musketeers.

But the swashbuckling De Lorean is finding that it takes more than *éclat* to run an auto company, more even than his considerable engineering savvy, creative financing, and marketing flair. It takes luck too, and for perhaps the first time in his 57 years, John De Lorean's string may have run out.

His seven-year-old De Lorean Motor Company is, if not on the verge of bankruptcy, in a tight financial vise. He's already gone through \$217 million and needs another \$60 million or more soon.

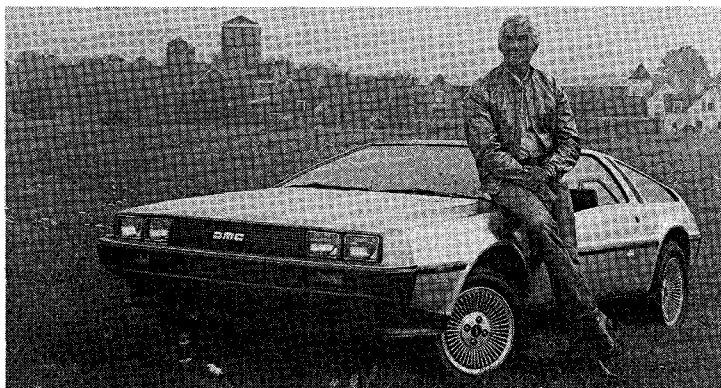
Many observers predict that the company won't make it. Others warn against counting De Lorean out, saying he's "too fast" to dismiss. When I saw him recently, he seemed momentarily depressed. The British government had balked at forgiving \$130 million in loans and was reluctant to come up with another \$60 million or so, and at least one member of Parliament was publicly complaining about "subsidizing the extravagant life-style of a lot of American con men." De Lorean appeared to be taking it on the chin: "We've been kicked around a lot because we're the symbol of all the extravagance of the Labor party," he said. In a later conversation he exuded optimism, feeling that financial salvation was near—if not from the British government, then from somewhere else. He admits he's trying to cook up a partnership deal with a foreign automaker and may try to hit up his suppliers for capital. But in the meantime his company is retrenching.

His stainless-steel, gull-winged sports car has not inspired many buyers to fork over \$25,000, and even discounted, the cars are not moving. In its first six months of operation, ending in December, the Dunmurry, Northern Ireland, plant shipped 7,680 cars. De Lorean had hoped to sell 30,000 a year, but even with the pent-up demand for this "long-awaited dream," only 3,085 cars were sold by year's end.

What's more, lawsuits and charges about business improprieties threaten to tarnish the image that has been De Lorean's greatest asset, an image of a flamboyant entrepreneur who rose high in the ranks of General Motors by bucking convention and working so hard he'd "never have to kiss anyone's fanny to keep my job."

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John Z. DeLorean. A legend in the car industry long before he ever decided to build his dream car. And when he did decide to build his dream car, he went to Lotus for the suspension, to Giugiaro for the design. And to Goodyear for the tires. Working with Goodyear engineers, and drawing on Goodyear's unequalled racing experience, John Z. decided on race-type sizing for optimum balance and handling. Goodyear NCT 198/60 HR14s for the front; larger Goodyear NCT 225/60 HR16s for the rear. Given John Z.'s knowledge of the automobile industry, he could have decided to have just about any major tire manufacturer provide him with tires for the first car bearing his name. But when John's first car rolled off the line, the only name other than John's that appeared on the exterior was ours. Our name is Goodyear. And we make high-performance radial tires. Radial tires that a man can stake his reputation on.



GOODYEAR
QUALITY AND INNOVATION

Man and machine: De Lorean's reputation depends on a lot more than tires.

At least ten suits have been brought against him in four states, according to *Monthly Detroit* magazine. The suits and charges suggest that funds from one De Lorean-held company are often used to pay another. One \$100,000 judgment has been handed down against him, another \$300,000 one is on appeal, and the rest of the cases have been mired in "continuous and ingenious delays," according to *Monthly Detroit*.

John De Lorean takes a lousy picture. He is softer-looking than the silver-jacketed macho man lounging against his futuristic car and staring back in those ads. When I met him in his palatial forty-third-floor office, at 280 Park Avenue, he wore more traditional garb, down to the J.Z.D. monogram on his shirt. His mouth is not set in a perpetual frown. He has dimples, and if he is truly six feet four, as reported, my eyes deceive me. The image is, I suspect, a manufactured one, the better to sell a car to the Marlboro-type man with money to burn. He owns a spacious Fifth Avenue co-op, a Bedminster, New Jersey, farm, a fleet of cars, and part of the New York Yankees. He once also had an Idaho ranch, a California avocado farm, and a chunk of the San Diego Chargers football team. And he may still lead a jet-set playboy's life, for all I know—between three brides he dated the likes of Ursula Andress, Candice Bergen, and Nancy Sinatra. But the day I saw him, lunch was chili in a container from the Cowboy Restaurant downstairs, with a Tab to wash it down.

Born in Detroit in 1925, the first of

four sons of a Ford foundry worker, "Big John," as his friends call him, began tinkering with cars as a kid. He earned a B.S. in mechanical engineering from Lawrence Institute of Technology and an M.S. from the Chrysler Institute. He left Chrysler in 1952 for the smaller Packard Motor Company, and four years later, at 31, became its director of research. In 1956, Pontiac wooed and won him, and De Lorean began his swift ascent through the General Motors ranks. By 40, he was the youngest general manager in Pontiac's history; by 44, the youngest in Chevrolet's. He was boosted to vice-president in charge of all G.M. cars and trucks in 1972, and began to be viewed as a possible successor to the president, but his nonconformist ways got him into hot water at the ultraconservative G.M. He refused to clam up on such taboo subjects as quality control and corporate ethics; he was into what one auto executive called "a Ponce de León thing"—dyeing his hair and divorcing one wife to take on another, twenty-year-old Kelly Harmon. He subsequently divorced her and wed Cristina Ferrare, the Max Factor cover girl. In G.M.'s corporate environment, De Lorean stood out, as one observer put it, "like a Corvette Stingray in a showroom full of G.M.C. trucks."

Here the facts become murky. De Lorean says he suddenly found the exclusive fourteenth floor too confining and quit his \$650,000-a-year post. Others, including David E. Davis Jr., editor of *Car and Driver* magazine and for-

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merly an ad executive at Chevrolet's agency, Campbell-Ewald, say G.M. gave De Lorean the boot. In any case, he left G.M. in April 1973 and spent a year as president of a private group providing jobs to the chronically unemployed. He also put together deals, some involving his "dream of building a small motor company."

De Lorean got started on the dream by designing a fuel-efficient, low-pollution machine he called an "ethical safety car." Many of the innovations have since been jettisoned for practicality's sake, and the design has been compromised so much one engineer now calls it "the automobile version of designer luggage." Through some of the most creative financing in memory, De Lorean put together \$175 million from car dealers, investment houses, the British government, and private investors, including Johnny Carson. He also turned a cow pasture in war-torn Northern Ireland into a productive factory.

De Lorean is often compared to Walter Chrysler, the last American to start an auto company that survived, but "the analogy is totally false," says Bruce McWilliams, De Lorean's vice-president for marketing. "They're both attractive, dynamic guys, but remember, Walter started with a foundation behind him [he built up an existing company]. John started completely from scratch."

The starting took two years longer than expected, but last July the first cars arrived. They moved briskly at first, until, in December, the honeymoon ended. The money was running out, and De Lorean went looking for more. He'd hoped to offer a million shares of stock at \$12 each, but, without warning, Bache Halsey Stuart Shields postponed the sale because new issues were faring poorly. Then *New Issues*, a trade publication, called the proposed De Lorean offering "a classic case of go public or go broke." De Lorean has since sought help from the British government, and the factory work force has been chopped from 2,700 to 1,600.

But the damage is already done. "The negative publicity is not productive," says marketing man McWilliams. "No one wants to buy a car they think won't be here for years and years. Since December, showroom traffic has been off 25 to 30 percent, and our upward sales thrust has been suddenly blunted. On top of that, a large number of depositors have simply deferred their purchases." De Lorean Motors officially blames the recession for its problems, but the pricey DMC-12 was supposed to be recession-resistant. Americans bought only 8.5-million cars last year, whereas in a good year they buy 10 million or more, but even in this climate Mercedes-Benz, Volvo, and B.M.W., for example, improved sales.

What's D.M.C. to do? Besides solving its financial problems, it must step up its marketing efforts, says McWilliams. "Till now we've been passive. We've spent a trifle over \$1 million to shoot and run our commercials and print ads. But we've also taken advantage of, we figure, almost \$50 million in free publicity."

Cutty Sark and Goodyear Tires have featured John De Lorean in ads, and Amoco Chemicals will soon feature the car. Other suppliers have pictured De Lorean and the car in their annual and quarterly reports. "In the early months we were blessed with waiting lists and publicity that took care of itself," says McWilliams. "Obviously the blush is off the rose. Now, on to the hard work of selling cars."

In this and apparently every aspect of the company, De Lorean is much involved. Though his forte is engineering—he is credited with inventing the overhead-cam engine and concealed windshield wipers, for example—he is equally adept at marketing. He once summarily dismissed a Chevrolet campaign that his agency had spent three months preparing with "It's a nice triple, but I'm looking for a home run," Davis recalls. De Lorean "directed" the replacement-ad effort himself. It resulted a year later in the "baseball, hot dogs, apple pie, and Chevrolet" theme.

He has provided the same kind of direction within his own company. "John is privy to or involved in every aspect of marketing," says McWilliams. But he didn't come up with the "living the dream" commercial. De Lorean selected it from many possibilities suggested by the Avrett, Free & Fischer ad agency, but clearly it was shaped by his fashion approach to marketing. In the spot, only the car, with its "sleek, sensuous, stainless-steel body," appears. It's treated as if it were a Saint Laurent cape.

De Lorean, if McWilliams is to be believed, did not want to be seen in any advertising and had to be coaxed into the print ads. Davis calls this rubbish. "I'll bet he demanded to be in the ads. Go to the theater with him and just as the lights come on he springs from his seat pretending he has a kink in his leg so he can face the audience in his full glory. He's Detroit's answer to Margaret Trudeau."

In any case, De Lorean probably won't be in any future advertising. Some new commercials already in the can take a new tack. They talk about the logic of owning a De Lorean and treat the car more as a practical product than as a dream.

Whether you'll ever see those spots is the question. De Lorean says he won't buy TV time now but will wait instead to take advantage of a turnaround in the company's fortunes. Some say he'll wait a long time.

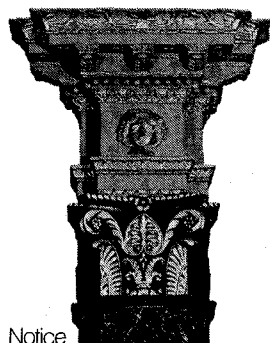


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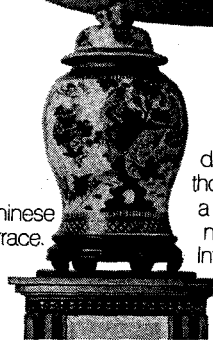
We've invested in flowers—everywhere!



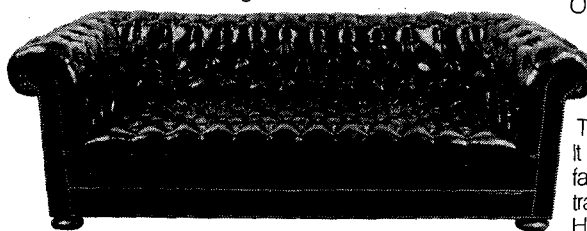
From the Orient: hand-painted screens.



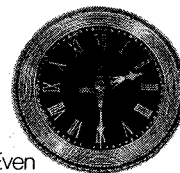
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IN AND AROUND TOWN

By Ruth Gilbert

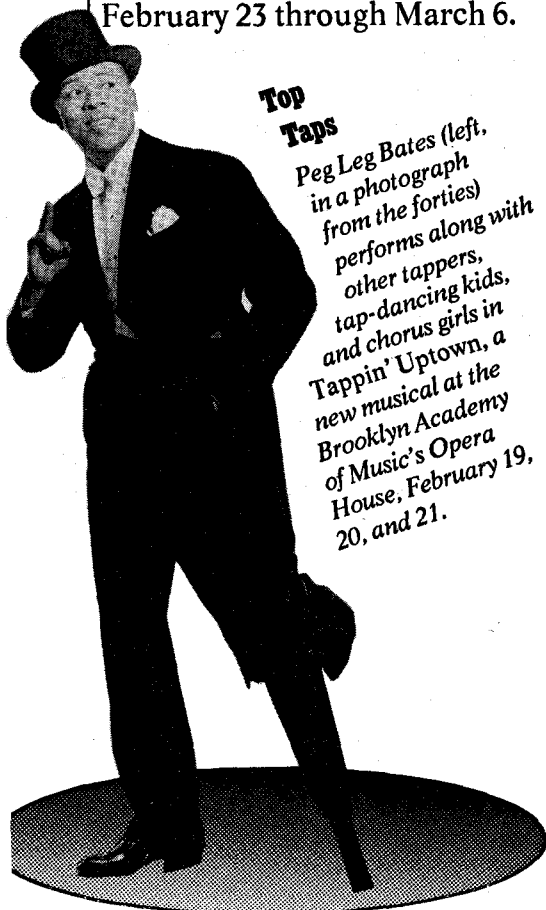
February 15 through 24

S	M	T	W	T	F	S
	15	16	17	18	19	20
21	22	23	24			

Something old, something new, something blue. "See What Man Has Wrought in 60 Centuries" is the theme of the National Antiques Show, at Madison Square Garden through February 21. Saxophonist Paquito D'Rivera, the first Castro-era Cuban to perform in the United States, plays *Magique* February 23 at 11 P.M. And André De Shields sings some smoldering rhythm and blues at the Horn of Plenty February 23 through March 6.

Top Taps

Peg Leg Bates (left, in a photograph from the forties) performs along with other tappers, tap-dancing kids, and chorus girls in *Tappin' Uptown*, a new musical at the Brooklyn Academy of Music's Opera House, February 19, 20, and 21.



Two Women Alone

In *Sally and Marsha*, a two-character play by Sybille Pearson, Bernadette Peters (far left) and Christine Baranski play two young women who move to and meet in New York and struggle to cope with its loneliness. At the Manhattan Theatre Club through March 21.

Grand Passion

Laura Antonelli and Bernard Giraudeau (right) star as a cavalry officer and an older man's wife in *Passione d'Amore*, a love story of nineteenth-century Italy that gives the old beauty-and-the-beast theme a new twist. It opens February 19 at the Lincoln Plaza 1.



Sax 43rd Street

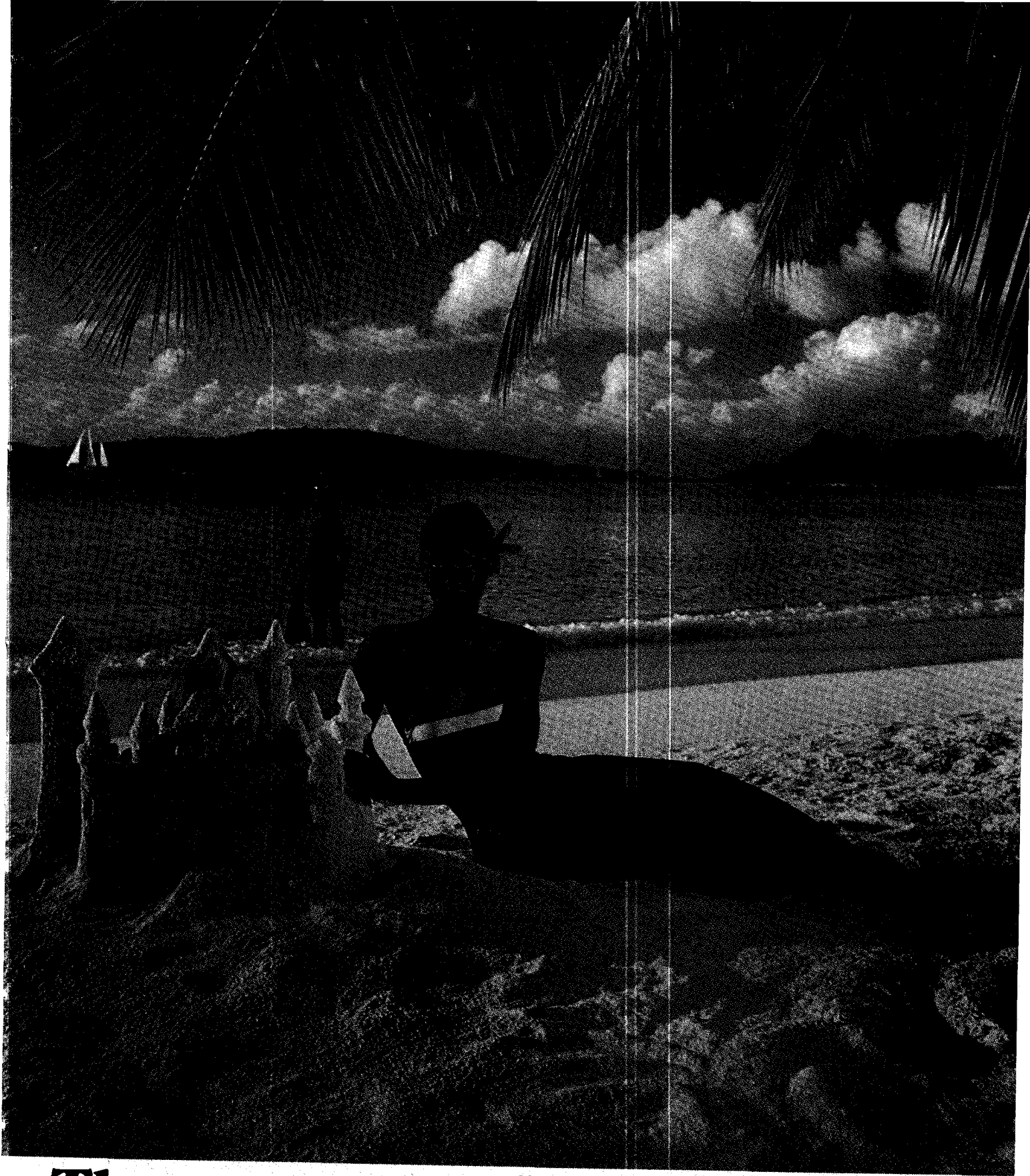
Gerry Mulligan (below), perhaps the most popular baritone-sax player ever, currently has both a big band and a quartet, but February 19 at 8 P.M. at Town Hall he teams up with a trio—Great Guitars, consisting of Charlie Byrd, Herb Ellis, and Barney Kessel.



His Dancing Daughter

This impish creature (above) is Kyra Nijinsky, daughter of the legendary dancer. She stars, with French danseur noble Patrick Dupond, Bud Cort, and Max von Sydow, in *She Dances Alone*, a film in which Nijinsky's spirit lives on in his daughter. It opens February 18 at the Little Carnegie.

Photograph, top: Gerry Goodstein.



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NEW YORK

The Death And Life of Owen Thomas

By Craig Unger

DOMINICK DEMARCO LOOKED up from a manhole where he was working near the Fulton Fish Market last December 16 and watched an angry encounter across the street. A trim man wearing a light jacket plunged a knife three times into the chest and abdomen of a young man named Owen Thomas, a worker at the market. The attacker fled. Thomas stumbled ten feet to the side of the street and fell to the ground, clutching himself. "My stomach," he cried. "Mom, Mom."

During the next ten minutes, DeMarco and two fellow phone-company employees put on an extraordinary display of heroism trying to save the young man's life. DeMarco first put a clean rag, then his jacket, over Thomas's abdomen, in a futile effort to stop the bleeding. He ran into Carmine's, a nearby bar, to make sure that someone had called an ambulance, then returned to the victim.

The bleeding continued. Thomas's arms and hands were cold to the touch. DeMarco waited impatiently for the ambulance. Perhaps three minutes had passed since the stabbing. Thomas was no longer breathing. His eyes were glazed and steely. Suddenly, George Del Gaudio, DeMarco's boss, drove up in the phone company's white Hornet. DeMarco waved him to a stop. A taxi tried to pass, and DeMarco shouted at the driver, "There's a guy bleeding to death,

and you ain't going nowhere." Jeff Miller, a co-worker of Thomas's who'd also been wounded in the attack, though less seriously, got in the backseat of the Hornet. Another phone-company employee, Ben Vitale, helped DeMarco lift Thomas into the car. His intestines were protruding eight inches from the stomach wound. With a gagging sound, he gasped desperately for air. It was the only sign of life he had displayed in more than two minutes.

The nearest hospital, New York Infirmary-Beekman Downtown, is about six blocks away. Honking frantically, Del Gaudio bulled the Hornet through the afternoon traffic. The trip took three or four minutes.

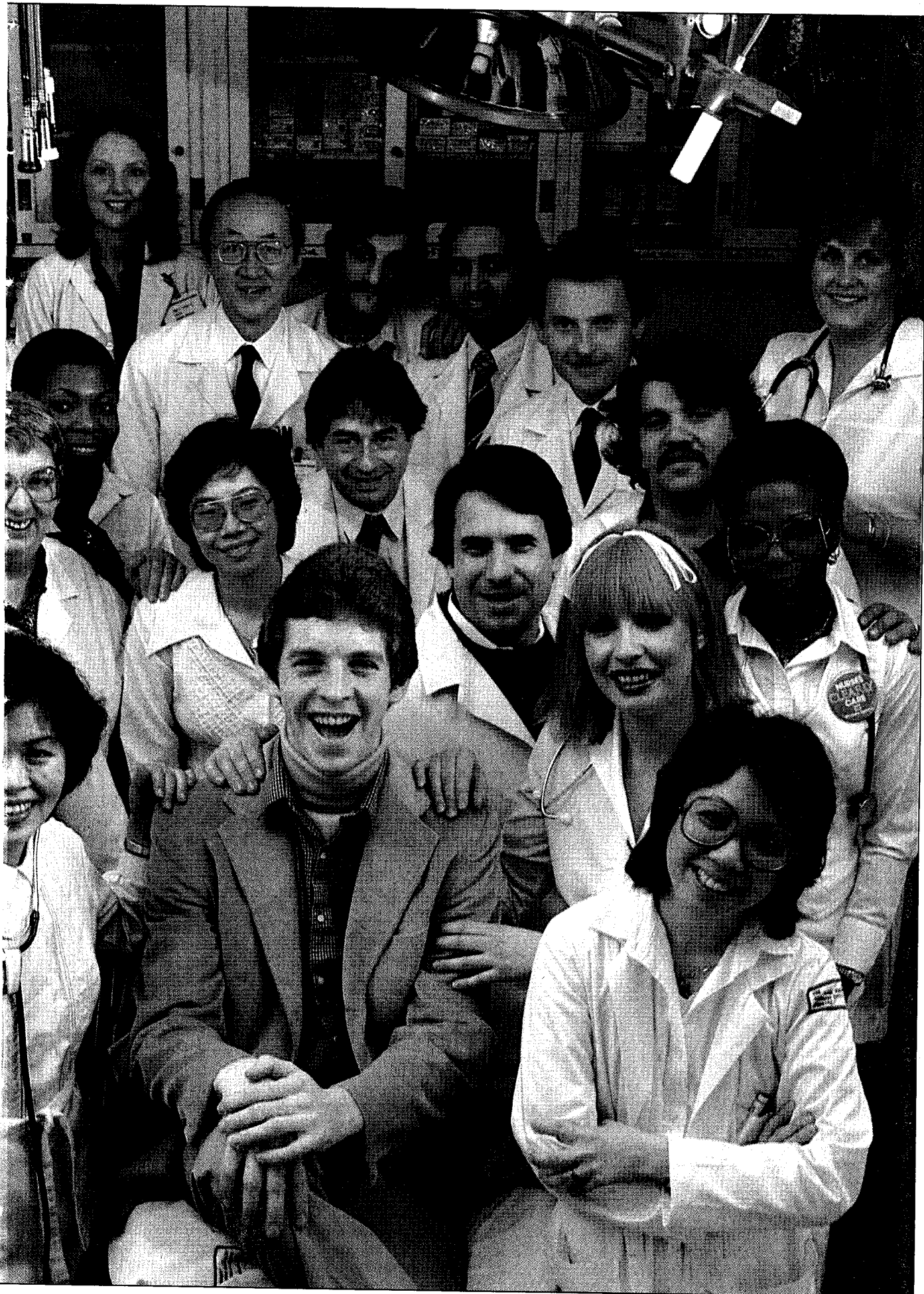
The Hornet screeched to a halt in the hospital's ambulance bay, and Del Gaudio started honking. Attendants appeared and hurriedly carried Miller and Thomas into the emergency room. Thomas's pupils were fixed and dilated. He'd left a wide pool of blood in the front of the car.

For several minutes, Del Gaudio waited around the hospital to learn the fate of the man he'd tried to save. Finally, he saw an attendant in the emergency room signal thumbs down. He left dejectedly.

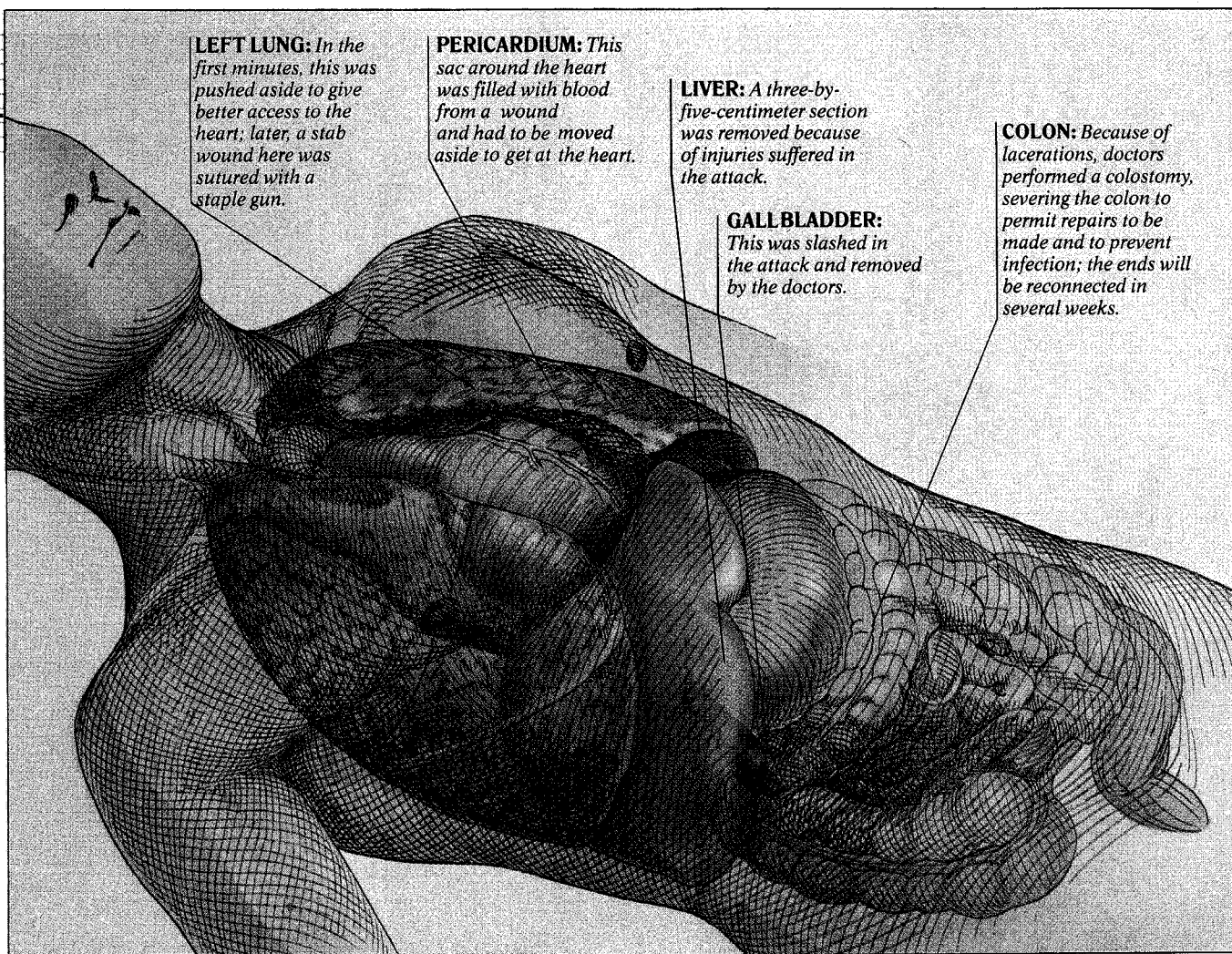
A report went out on the police radio about a homicide at the intersection of Beekman and Front Streets. Owen Thomas, a twenty-year-old descendant



Miracle workers: Owen Thomas with the hospital trauma team that brought him back to life.



Photographed by James Nachtwey/Black Star
ELECTRONIC REPRODUCTION PROHIBITED



of a family that had survived four generations on the rugged waterfront, was dead.

L EAN AND WIRY AT SIX FEET TWO inches and 180 pounds, Owen Thomas liked to call himself the toughest kid on the block in his Flatbush neighborhood. He had grown up in an Irish-Catholic family that revered both physical prowess and the sea. His older brother, Chris, who died in a 1979 car accident, had been a high-school basketball star and scholarship athlete at Colgate. His six-foot-two-inch, 210-pound younger brother, Peter, is a weight lifter who, like Owen, works on the waterfront. Suzanne, his seventeen-year-old sister, excels in swimming and basketball. Owen himself had been a halfback on his high-school football team and a track star before following his father, grandfather, and great-grandfather to the Fulton Fish Market. Each day, Owen would rise at 2 A.M. to go to work lugging around 125-pound cartons of iced fish until the market closed in the late morning.

But Owen's physical strength would be of little use to him now. As an athlete, his muscles had been trained to extract oxygen as efficiently as possible from his bloodstream. His heart had become a strong, efficient pump. Medical research

gives little, if any, indication, however, that the vital tissues—the kidneys, the liver, and, above all, the heart—survive longer in an athlete than in a non-athlete.

But Owen did have some things going for him: the heroic, split-second efforts of the telephone employees and the emergency work of the hospital's trauma team, who, over the next four or five hours, would perform a medical miracle by putting Owen Thomas back together again and restoring him to life.

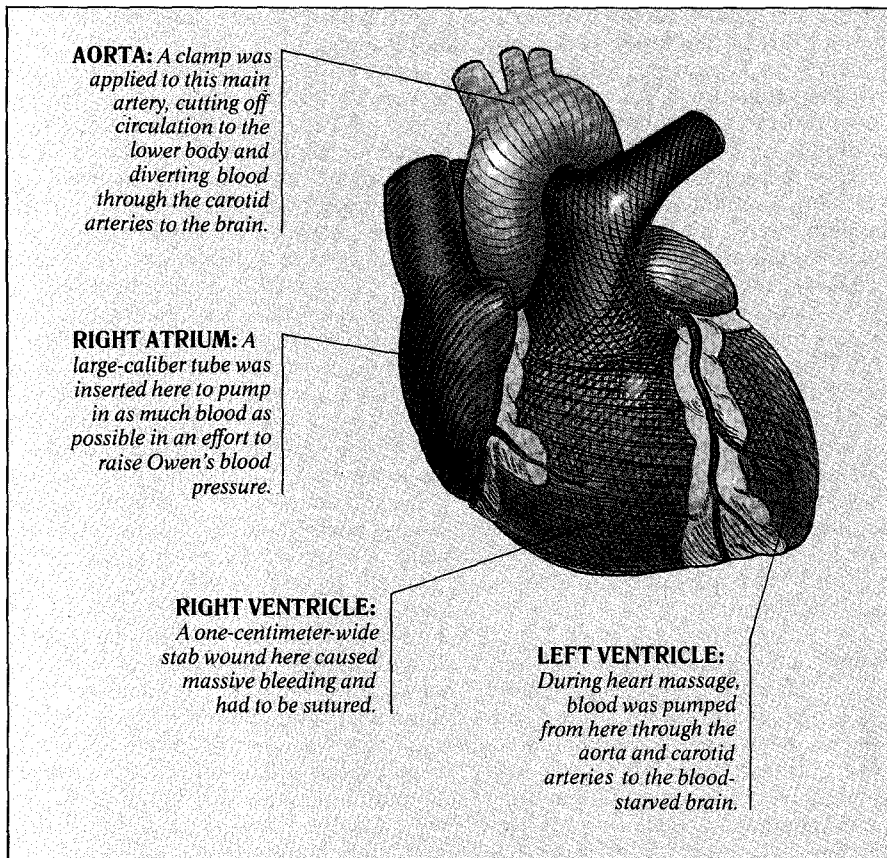
R EVIVING CLINICALLY DEAD patients is not a particularly rare feat anymore. In cardiac units, it happens every day. The absence of vital signs does not necessarily mean the end of a patient's medical treatment. There are many criteria used to define death. By at least three of them—the apparent absence of heart, brain, and respiratory activity—Owen was dead. But for doctors, the key question is whether or not the patient's vital organs can be brought back to life. Three to six minutes is generally considered the longest that the brain, the body's most delicate organ, can survive without oxygenated blood before suffering irreversible damage. The kidneys can last 30 or 40 minutes, the liver slightly longer.

In cardiac cases, resuscitation is frequently a matter of restarting the heart through such relatively simple procedures as chest massage or electrical charge. But Owen Thomas's case was far more complicated. His body had been virtually emptied of blood. His intestines were covered with feces from his severed bowel. There was a knife wound in the right lobe of his liver, and his gallbladder had been slashed. His left lung had collapsed. And his heart, which had also been stabbed, had stopped beating.

If Owen were going to be revived, the trauma team would have to replenish his blood supply and get his heart and lungs working again, all within a matter of seconds. Several of the wounds to key organs could be fatal in themselves. Taken together, they increased the danger immeasurably. Moreover, because of the urgency, the doctors would have to work in the emergency room instead of in a sterile operating room, exposing Thomas to greater risk of infection. And through it all, the possibility existed that Owen Thomas might be restored to life but not to consciousness, for the brain, deprived of oxygen, suffers almost immediate damage.

New York Infirmary-Beekman Downtown is far from the most prestigious hospital in the New York medical system. But its emergency room has regu-

The trauma team had seconds to bring Owen back to life.



larly been ranked among the finest in the city, with an advanced design that has become a model for emergency rooms nationwide.

AT A FEW MINUTES BEFORE 4 P.M., nurse Noramary McCabe was taking a break between shifts when she saw George Del Gaudio's Hornet pull up in the ambulance bay. McCabe saw Jeff Miller in the backseat grasping his wounded left arm. She gestured to Del Gaudio to wait, and walked over to the car. As she opened the passenger door, Owen Thomas started to fall out. She grabbed him and felt a mound on his stomach that she assumed was an abdominal bandage. In fact, what she felt were his exposed intestines.

Four paramedics ran to McCabe's assistance and put Owen on a stretcher. A technician put a respirator bag over Owen's nose and mouth, forcing air into his collapsed lungs. As Owen was being wheeled into the trauma section of the hospital's emergency room, other preparations were being made. Nurse Angel Maenhardt prepared O-negative blood—the standard variety used in trauma when there's no time to test for blood type—to be injected intravenously. An attending surgeon in the emergency room replaced the respi-

rator bag with a long, curved tube inserted through Owen's mouth to his trachea, the part of the respiratory system leading to the lungs. By the time Owen was wheeled into the trauma slot seconds later, a respirator was inflating his collapsed lungs and blood plasma was being pumped in through intravenous tubes hooked up to major veins in his groin. In the next four hours, 31 units of blood—three times the normal blood volume—would be pumped into Owen.

Meanwhile, on the second floor, several of the hospital's surgeons were enjoying sandwiches at their monthly meeting. At about 3:58, Dr. Augustine Velez heard his beeper signal a major trauma case. He motioned to Dr. Hagop Hovaguimian, and the two put on their white coats and ran downstairs.

The two young surgeons don't look like the type to preside over the kind of commando medicine that was needed to save Owen's life. Both are slight of stature and reserved. Velez, a 30-year-old surgical resident from Orense, Spain, had been at the hospital four years. Hagop, a 28-year-old surgical resident from Syria, had been there three.

In all, at least six surgeons and an equal number of nurses and attendants would work on Owen Thomas for the next few hours. Eventually, Dr. Kenneth

Sze, as senior surgeon, would take charge, with Velez heading the team working on Owen's chest, and Hagop heading the abdomen team. But during the first minutes, Velez was in charge.

He and Hagop reached the emergency room in about 45 seconds. By then, it already looked as if a MASH unit had assembled, but no one knew the extent of Owen's injuries. Hagop took out his stethoscope and placed it near the chest wound. He heard heart sounds, but they were very weak. Hagop speculated that Owen's systolic blood pressure—the pressure at the point at which the heart is contracted—was 20 or 30, as against the normal 120. Blood pressure that low is not nearly sufficient to sustain life for any length of time. Less than a minute later, a nurse said there was no pulse. Hagop put his stethoscope back to the heart. This time he heard nothing.

At least ten minutes had elapsed since the stabbing. During that crucial time, only a few gasps for air—later identified by doctors as "agonal respirations"—had brought in any oxygen for the little blood left in his body. Without oxygen, the glucose in cells breaks down to form toxic lactic acid, which quickly increases to fatal levels. Blood acidity is measured on a reverse scale. A normal level is pH 7.4, and anything below 6.9 or 6.8 is considered fatal. Tests would later show that Owen's pH had dropped to 6.4.

WITH OWEN'S HEART stopped, there wasn't time to go through the usual pre-operation ritual of prepping, scrubbing, and putting on surgical gloves. There wasn't even time to put the bags of chilled blood through a warmer. Velez took a scalpel to the space between the fifth and sixth ribs on Owen's left side, just below his nipple, and cut through the skin and muscle back toward the armpit. As the blade passed through a major artery, no blood spurted forth, an indication that Owen had virtually bled out.

Velez spread the ribs with his ungloved hands. A device used for retracting ribs was applied, opening more space by forcing the upper ribs up and the lower ones down. Velez pushed the wounded left lung aside to reveal the heart. It was inactive and largely obscured by blood that had collected in the sac around it. Velez took scissors and cut through the sac—the pericardium—so that the heart was finally within his reach.

By some accounts, less than two min-

In a vision, his dead brother said, "You can't come here."

utes had passed since Del Gaudio's Hornet had pulled up into the ambulance bay.

The heart sends blood to the body through the aorta, the main artery. Various smaller arteries branch off from it to the brain and specific parts of the body. Hagop now put a clamp on the aorta, diverting most of the blood to the carotid arteries, to feed the brain. This cut off circulation to the lower half of Owen's body. If his heart could be restarted, it would have, temporarily at least, a much smaller circulatory system to serve. Blood would be sent through the carotid arteries directly to the brain. The rest of the body could wait.

Velez reached for the heart. It was roughly the size of his own fist. Putting his left hand behind it, he placed his right hand on top and squeezed. He paused, then repeated the action a second, third, and fourth time, squeezing roughly once a second.

Open-heart massage is a simple, mechanical process. One nurse put it this way: "You ever made meat loaf? It's exactly like kneading meat." With most of Owen's circulatory system cut off by the clamp and his blood supply partially replenished, a makeshift circulatory system had in effect been set up.

Aided by the respirator, Owen's lungs were providing oxygen to the blood. As Velez pumped, he forced the blood up through the aorta until, diverted by the clamp, it traveled through the carotid arteries to the brain. It was not much, but for the first time since his arrival, Owen's oxygen-starved brain was being fed.

How long had Owen's brain gone without oxygen? The times are rough estimates at best, but during the first ten minutes after the stabbing, his brain received oxygenated blood only in sporadic bursts. Another two minutes or so passed after his heart stopped beating when no blood at all was sent to his brain.

VELEZ QUICKLY DISCOVERED that a key source of lost blood was Owen's heart itself. In massaging it with his bare hands, Velez could feel blood gush out a hole in the right ventricle, the lower-right chamber of the heart. It would have to be sutured immediately. In the meantime, a more predictable complication had arisen. The high level of blood acidity had disturbed the delicate electrical balance of the heart, sending it into fibrillation. The phenomenon is common in cardiac surgery: The heart starts going through useless, quivering

spasms. "The classic textbook description of a heart in fibrillation is that of a bag of worms," one of the attending physicians said later. "Grotesque as that sounds, you can't know how accurate it is until you see the heart wiggling."

To restore the electrical balance, electrolyte fluids, containing calcium and potassium, were injected into Owen's veins. Bicarbonates were administered to counter the high level of blood acidity. Lidocaine, an electrical stabilizer, was injected. The heart continued to fibrillate, but the doctors went to work on the one-centimeter-wide gash. One surgeon held the heart while Velez, using silk sutures, put a single stitch on each side of the wound. He then pulled the sutures together and tied the knot, in effect pinching the strong, muscular tissue of the right ventricle so that the hole was closed. The entire process had taken about a minute.

THE PRIMARY SOURCE OF bleeding had been repaired now, and Owen's blood supply was being rapidly replenished. The heart was still fibrillating, but the chances for restoring it looked good. Velez again started open-heart massage, pumping four or five times, then pausing. Fibrillation continued. Velez tried again. The heart was still fibrillating. Velez continued, pumping perhaps twenty times in all. With each squeeze, he would send a rush of oxygenated blood to the brain. But the heart continued fibrillating, apparently incapable of performing the pumping action itself. Still, the frantic pace could slow down for a moment. The surgeons had bought Owen Thomas a bit more time. The heart massage would forestall further possible brain damage as they tried to stop the fibrillation.

Dr. Hagop ordered the electric defibrillator wheeled into place. Its two paddles were placed inside Owen's chest cavity, one on the upper side of the heart, the other on the underside. At Hagop's command, 60 watts of electricity shot through Owen's heart. The fibrillations continued. Hagop gave the order again. Once more the nurse pushed the defibrillator button. This time she smiled. "Normal sinus rhythm," she said. Owen Thomas's heart was beating. His systolic blood pressure rose to 80 or 90, below normal but certainly satisfactory for someone in his condition. In a few minutes, his lungs resumed normal functioning of their own accord. The first crisis was over. Owen could be moved upstairs to the operating room, where surgery could

begin on his abdomen while it continued on his chest.

There remained an enormous amount of work to do. Now that Owen's circulation had been partially restored, the surgeons would have to stanch the bleeding. A lung had to be repaired. In the emergency room, the abdomen had been irrigated with a saline solution to prevent further damage, and then left alone. Now doctors could begin to determine the extent of Owen's injuries there. Work had to be done on the liver, gallbladder, and colon.

Exploratory surgery got under way, but before the organs could be repaired, circulation would have to be restored to the lower half of the body.

It had been at least 45 minutes since Owen's aorta had been clamped off. His kidneys and liver were facing the same crisis of oxygen starvation that the brain had already confronted. But to release the aortic clamp now would create other dangers. Owen's blood pressure was at a satisfactory level largely because his blood was circulating in a limited area. Blood was being pumped into his veins as quickly as attendants could squeeze the plastic blood bags. But that might not be quick enough to take up the circulatory burden that would be added if the clamp were removed.

Yet time was running out. Dr. Sandy Nambisan, a surgical resident from India, released the clamp. Suddenly Owen's blood pressure plummeted to about 30. The clamp was quickly put back. Clearly, the three small-caliber catheters couldn't pump blood into Owen's veins fast enough to maintain his blood pressure when the clamp was released. To compensate, the doctors inserted a large-caliber tube directly into the right atrium, the upper-right chamber of the heart. The aortic cross clamp was left on for five or ten minutes—at some risk to the kidneys and liver—to allow Owen's blood volume to build up. Finally, Nambisan returned to the clamp. He released it slightly with one hand, keeping the aorta largely but not entirely blocked. With the other hand, he felt the aorta itself, making sure that it had a satisfactory pulse. Slowly, he released the clamp another notch, still checking the pulse. He repeated the process several times until, after about five minutes, the clamp was completely released. Owen Thomas's circulatory system was back in order.

Several more minutes passed before the doctors learned whether his kidneys and liver had survived. Eventually, the patient on the operating table began to urinate. It was a sign his kidneys were



To the rescue: Samaritans Del Gaudio, DeMarco, and Vitale at the scene of the crime.

functioning. And if his kidneys were working, that meant the liver was probably sound.

IT WAS ABOUT 5 P.M. OWEN HAD BEEN at the hospital an hour. For at least another three hours, the surgeons continued to work on him. Severed blood vessels were sewn back together. A three-by-five-centimeter section of the lacerated liver—not large enough to cause severe dysfunction—was removed, and the exposed area of the liver was sutured with catgut. Owen's gallbladder was taken out. A staple gun was used to repair the stabbed section of the upper lobe of Owen's left lung. That injury, although inflicted by a knife, was similar to the

gunshot wound suffered by President Reagan. The wound in Owen's colon was similar to the injury suffered by the pope when he was shot. The surgeons brought the proximal end of the colon, which connects with the intestines, outside his body in a procedure known as a colostomy. Later it was attached to a bag for disposal of body wastes. The distal end of the colon, which connects with the rectum, was also brought to his side. This procedure is designed to help prevent possible abscesses and infection. The two ends could be reconnected several weeks later. All of Owen's internal organs were functioning.

At about 8:30 P.M., Judy Thomas, Owen's 45-year-old mother, arrived at the hospital. Herself a nurse at a Brook-

lyn hospital, she had been told of the stabbing by a friend of Owen's. She prayed to the son she had already lost, "Chris, Chris, don't let this happen." By the time she arrived, Owen was in the recovery room in the intensive-care unit. She met with Dr. Sze. He explained that Owen basically had been dead on arrival but that now he was functioning well mechanically. The only question remaining was the extent of possible brain damage.

"Your son is very tall," Dr. Sze said. Judy Thomas remarked that Owen was six feet two.

"We've had a terrible problem," Dr. Sze added. Judy Thomas looked concerned. "A terrible problem," he continued. "His feet kept hanging over the operating table."

THE LITERATURE OF MEDICAL trauma is sketchy, principally because of the urgency of the cases. According to Dr. David Levy, professor of neurology at New York Hospital, "It is widely accepted that the brain can go only three to four minutes without oxygen, but those standards are probably wrong." He cites a 1975 case reported in the British medical journal *Lancet* about a five-year-old child who was revived 40 minutes after drowning in icy water.

Such wild deviations from the accepted standard have been noted largely in cases of hypothermia—extreme cold—in which the metabolic needs of the brain have been drastically reduced. It is doubtful that Owen benefited from such a state. At the time he was stabbed, the temperature was in the high thirties, and Owen had been outdoors only a matter of minutes. In the chaos surrounding his arrival at the hospital, Owen's body temperature was not monitored. His desperate need for blood didn't allow the trauma team time to warm up the chilled blood, as would normally be done. The cold blood Owen received may in fact have reduced the demands of his brain somewhat, though it carried the risks of inducing an irregular heartbeat and of raising his blood-acidity level.

The five-year-old described in *Lancet* survived with a blood pH of 6.8. At 6.4, Owen's blood was even more acidic—possibly the lowest pH reading ever recorded in a surviving human being. In any case, it's a level that Dr. Gerald Shaftan, director of trauma at Kings County Hospital, has never encountered in more than 25 years of trauma experience. "It is really quite astounding. It is so low that one hardly be-



lieves it to be compatible with life.” Only time would tell whether the level was in fact compatible with life.

AT ABOUT 4 A.M., OWEN WENT into convulsions. Liquid Valium was administered, then Dilantin, an anti-seizure drug. When both failed to quell the spasms, Pavulon, a muscle relaxer, was injected, in effect paralyzing Owen. The convulsions were a bad sign, indicating that the lack of oxygen had indeed resulted in a severe insult to the brain.

It had been twelve hours since the stabbing. If Owen did not begin to show signs of consciousness within another twelve hours, his prognosis would become grim. At about 6:30 A.M., Dr. Hagop, himself weary from lack of sleep, stopped in to check on Owen. Hagop shone a light in Owen's eyes. The pupils were fixed and dilated. “He was like a dead man,” Hagop recalls.

At about nine that morning, most of the members of the trauma team that had treated Owen gathered in the recovery room. A nurse reported that only five minutes before she had tested his pupils and found no evidence of brain activity. This time, Dr. Walter F. Pizzi, director of the hospital's trauma service, called Owen's name twice and walked over and pinched him. After a pause, the patient blinked his eyes, then moaned. Owen Thomas had survived.

FOR THE NEXT THREE DAYS, Owen slipped in and out of consciousness. His family hovered over him, anxious about the extent of his recovery. Because his breathing was labored, he was again hooked up to a respirator. With the endotracheal tube in his throat, he made kissing gestures with his mouth. On Thursday, December 17, his mother told him, “Owen, we worried so much about you.” It wasn't until the next day that Owen first spoke. As if in response to her comment of the day before, he said, “Oh, Mommy, I'm so sorry.”

Today, Owen has no memory of the stabbing or the four days that followed. Sometime during those hours, however, Owen's mind had its own, private vision of death: a conversation with his deceased older brother.

The recent publication of Dr. Michael Sabom's book, *Recollections of Death*, has renewed interest in so-called near-death experiences. Sabom and others suggest that hundreds of people who have approached clinical death have undergone an experience with many common characteristics. Typically, these can

include an out-of-body experience, a sense of actually existing outside the body; conversations with dead relatives; and the feeling of going through a tunnel and seeing an almost mystical beam of light. Dr. Russell Noyes, professor of psychiatry at the University of Iowa, makes a compelling case that at least some of these experiences are merely a function of the human psyche under stress. He suggests that the out-of-body experience, for example, is an extreme version of a common psychological response to anxiety known as depersonalization. Noyes argues that faced with the unthinkable prospect of our own annihilation we detach ourselves psychologically from our bodies.

To fully appreciate Owen's vision, however, it is useful to know a bit about his background, particularly about the reverence his family still feels for the oldest son, Chris. Around the Thomas household, Chris's high-school athletic feats are discussed as if they had happened yesterday. Judy Thomas describes a favorite photo of him as a basketball player with his unusually large hands stretched out in front of him.

Owen, who was fifteen months younger than Chris, talks of an intense sibling rivalry. “When we played stickball right here out in the street,” Owen recalls, “he wouldn't let me play, and I used to come and tell my mother and she'd come out and say, ‘If you don't let your brother play . . .’ That was the way I grew up.” Later, in high school, Owen would go to parties with Chris. “All the girls loved me because I was Chris Thomas's little brother. . . . He was such an amazing basketball player. I'd always see him there at the parties, and he'd chase me out.” Adds Judy Thomas, “He didn't want his little brother around.”

Owen remembers one warm summer night two years ago at the fish market when everyone was looking at him as if something was wrong. He remembers going to his boss's office and speaking to his brother Peter on the phone. Peter told him that Chris had died in a car crash. “I started crying on the phone, and I just demolished his office, and I hung up the phone. I tore up everything and knocked his tables over, his desk over. I punched through the door, I punched through the wall. I ran through the market knocking everybody over, gangsters, big tough guys—I didn't give a hell, I knocked them all away. And I told my boss and my friend that Chris died. I'm screaming and I'm shaking like crazy. And I realized my mother didn't know, so I had to tell her. And that was the hardest thing I ever did.”

SITTING NOW IN HIS PAJAMAS IN his grandfather's house in Flatbush, Owen says he has no particular interest in the near-death experiences cited by Sabom and his colleagues. “I guess they're true,” he says. “But mine was different.” He says he can't be certain when he had the conversation with his brother, but he knows it wasn't a dream, because “it was as real as talking to you right now. . . . I was in a dark place. I think I was standing up.” He did not see his brother's face, his body, or even his arms. But he says he felt the warmth from his brother's hands as they were extended toward him and placed on his shoulders. “Just these two hands, they were so tremendous . . . his hands were so huge. . . . I wasn't scared. I was confused. . . . I didn't know what was happening.” But the voice was unmistakable. “He said, ‘No, you can't come here. There's no room for you.’ And there was just these two hands. ‘You can't come here.’ They just pushed me down.”

Owen says that the next thing he remembers is waking and seeing his sister, Suzanne, by his side in the intensive-care unit. “Sue,” he said. “I saw Chris.”

EIGHT WEEKS AFTER THE AS-sault on Owen Thomas, police are still investigating. The crime apparently occurred after Owen went to the aid of Jeff Miller, who was involved in an angry exchange with strangers on the street. No arrests have been made. “We don't get as good cooperation in the Fulton Fish Market area as we do in the rest of the city,” says one officer. Investigations of organized crime in the area have made witnesses particularly leery.

Owen is well on his way to recovery. He says he is cranky and irritable. He makes excuses so he won't have to visit with friends. He sleeps a lot. He has lost 26 pounds and with it much of his strength. His colostomy bag makes strange gaseous noises. Perhaps, he admits sheepishly, he should give up his diet of pepper-and-sausage heros.

When he's awake during the day, he often pads around his grandfather's house. It's the house he was born in, and his grandfather's model ships are on display. He says he's become more religious since the stabbing, and he reads the Bible every day. “I'm not afraid to die now, because I know where I'm going to go and who is going to be there,” he says.

In two months, the colostomy bag will be gone. Doctors anticipate a complete recovery. His strength will return. All that will be left are the scars. ■



On the "rim": Rick Kaplan (left) and Jeff Gralnick planning a World News Tonight broadcast from their command post.

Is This the Future Of TV News?

At A.B.C., Wizardry Is Working

By Desmond Smith

'MY LORD!" EXCLAIMS A.B.C. News correspondent Hughes Rudd in his rasping Texas twang. "The whole scene reminds me of the U.S.S. *Thresher* going down: Klaxons hooting, bells ringing, voices shouting in the half-dark, 'Roll sixteen!' 'Take eight.' 'Bring up the sting!' 'Aaaargh!'"

Rudd is describing the hyperkinetic opening of A.B.C. News's *World News Tonight*, but he might easily be describing the maelstrom that surrounds the making of the nightly broadcast.

"The energy level is incredible," says Rita Sands, an A.B.C. correspondent who has just left to return to the "quieter" world of WCBS all-news radio. "After the broadcast, half the people here split for the nearest bar; the other half go to the gym to wind down."

Certainly you couldn't produce a

newspaper or a magazine in this atmosphere, but, then, this is not the Walter Lippmann school of journalism. Nor, for that matter, is it C.B.S. News or N.B.C. News—where the working environment resembles the New York Public Library by comparison. This is the electronic front page. Energy! World news! Tonight! The 22 minutes of information-packed, ultra-slick global flashes are delivered from London, Chicago, and Washington with so much pinball-wizardry that the remaining 6 minutes of commercials seem like restful interludes. "There are times," sighs Charles Heinz, 45, the mustachioed director of *World News Tonight*, "when I think this place is Animal House."

The age of Cronkite is behind us, and television news, which altered hardly at all in the past fifteen years, will change beyond recognition in the next five. Technology is part of the phenomenon,

of course, but there is something far more fundamental: A.B.C., C.B.S., and N.B.C., after three decades of domination over our home-entertainment habits, are beginning to lose viewers to the new broadcast forms. A New York advertising agency, Ogilvy & Mather, issued a sobering study in December predicting that by 1990 network shares of the viewing audience will drop from the current 83 percent to a mere 59 percent.

So the aging over-the-air networks are thinking about survival, and in the battle for audiences their news divisions have become the heavy artillery. The reason is that in an otherwise gloomy picture the public's appetite for television news continues to grow, and the networks have finally begun to earn sizable profits from the sale of information.

A.B.C.'s decision four years ago to give responsibility for its news division

to Roone Arledge (the man who, as president of A.B.C. Sports, had revolutionized television sports in the 1960s and '70s) is starting to look like the kind of savvy strategic move that will be case-study material for future Harvard M.B.A.'s. A.B.C. News today is widely regarded as the most aggressive and innovative news organization in television. The network's management believes that the American public is finally getting the message, and the momentous implications of that message have not been lost on the leaders of the other networks.

Spurred by A.B.C.'s advances, the C.B.S. and N.B.C. news organizations are playing a catch-up game, spending millions on new electronic hardware, reshuffling top-line news management, and changing the "look" of their prime evening news broadcasts. Ironically, the more they "improve" their broadcasts,

CBS *Evening News With Dan Rather*. Neither of them attended journalism school, and although Kaplan worked briefly on a Chicago newspaper, print was not a formative influence on either man. Both learned their journalism as field producers for C.B.S. News. "We know nothing but television," says Gralnick, "and we've grown up with all the machines. What we want to do is use the machines to help us be better."

Between 9 A.M., when work begins, and 8 P.M., when the day usually ends, Gralnick and Kaplan are rarely out of each other's sight. Tom Brokaw, of N.B.C. News—who considered joining the Gralnick-Kaplan team last year—calls them "Starsky and Hutch," although not even their closest associates can say who plays "good cop" and who plays "bad cop."

Television news historically has been an assembly industry: the raw news filed

Nicaragua, and they had these little bitty toy MIG's being moved across a map from Cuba to Nicaragua. Now, that seemed to some of us to be going a bit too far." Gralnick disagrees. "There's nothing wrong with both informing and pleasing the viewer's eye," he says.

The new approach can rattle old-timers. Hughes Rudd, who joined A.B.C. News after a long and highly successful career at C.B.S., recalls, "It jarred the hell out of me at first. At C.B.S., I'd sit down and write a piece, and it was their problem how they would illustrate it. You can't do that at A.B.C. If you say, 'A lot of water has run under the bridge,' then—by God!—you've got to see a bridge with water under it. They're that literal-minded here. You've got to try a little bit harder at the typewriter to make the copy fit the picture. At first I thought that was kind of simpleminded. It was too much like a comic strip. But they're right, you know: It's a comic-strip medium in the first place."



Substance: A.B.C.'s Nightline with Ted Koppel has confounded the skeptics.

the more they are beginning to look like *World News Tonight*. Given the attention C.B.S. and N.B.C. are paying to their feisty news rival these days, it is worth taking a closer look at the shape of the nightly news in the post-Cronkite era, and more particularly how the news is shaped on *World News Tonight*.

IN THE FEROCIOUSLY COMPETITIVE world of network news, the most-talked-about team in television today is a pair of rumpled, wisecracking producers who describe their management style as "creative anarchy." In the two and a half years they have been together, executive producer Jeff Gralnick, 42, and senior producer Rick Kaplan, 34, have piloted *World News Tonight* from a poor third to a consistent second place behind the

by reporters in the field and then put together in New York with linking narration supplied by an anchor. Gralnick and Kaplan have turned the process into a disassembly business. Working with senior producers, dozens of associate producers, tape editors, and technicians, they break news stories down into visual and narrative elements. Information is tightly compressed. Finally, the "visuals" are enhanced with graphics.

It's hard to miss the point of an A.B.C. News story unless you are asleep. Recalls an A.B.C. reporter who prefers to remain anonymous, "One recent Friday night they had a piece about Detroit, and the reporter was saying, 'There will be a \$400-million deficit in the Detroit city budget,' and up pops THERE WILL BE A \$400-MILLION DEFICIT, and they followed that story with one about arms to

AT 11 A.M. IN THE WINDOWLESS seventh-floor newsroom in A.B.C. News's New York headquarters, the energy level is already being pumped up. A plane has slammed into a mountainside in Corsica. There is big news in Poland, and in Washington the sputtering national economy is the talk of the hour. Stepping across a carpet so splattered with coffee stains that it resembles a Jackson Pollock painting, a visitor is struck by an absolute sense of disorder.

Someone is talking to Peter Jennings, the anchor of the foreign desk, in London; someone else is yelling instructions for a satellite feed from Amman, Jordan. Gralnick and Kaplan (sitting in chairs marked GRALNICK and KAPLAN) are talking to White House correspondent Sam Donaldson on the phone about tonight's story. The noise level is horrendous.

"It drives me crazy," says Kaplan during a break, "it really drives me crazy, but I've learned to be able to talk on the phone, read wire copy, eavesdrop on a conversation, and have another one at the same time."

Gralnick and Kaplan are now seated at "the rim," the outer edge of the big horseshoe-shaped table where the broadcast is assembled. It will be a heavy news day. Poland will again lead the broadcast. That puts the squeeze on everything else—20 or 30 stories that could be told will not find their way into tonight's lineup. Says Gralnick, "The most constant phrase we use is 'We don't have room for it.'" Until airtime, a kind of tug-of-war goes on between Gralnick and Kaplan and the rest of the news organization, with the producers making the final decision on what goes in and what will be left out of the night's news.

Amy Entelis, a Vassar-educated pro-

"...The Cronkite age is behind us, and TV news, which was the same for years, will change beyond recognition in the next five..."

ducer who works with economics editor Dan Cordtz, asks Kaplan if he wants Dan to do a piece on the prime rate today. "Unlikely," replies Kaplan. Bob Roy, senior producer, slides a chair in between Kaplan and Gralnick. He is suggesting a follow-up story about beached whales washed up at Nantucket. Roger Caras, the renowned animal-life writer and now an A.B.C. News correspondent, would do the story. Someone points out that one of the whales may be pregnant and no whale in captivity has ever given birth. Gralnick, assuming an expression of high skepticism and ripping open his second pack of Merit cigarettes, takes a drag and says, "You're going to have to do an awful lot of selling on this one."

Kaplan raises his eyebrows in Gralnick's direction, a signal for Gralnick to eavesdrop on Kaplan's phone. Kaplan is telling A.B.C. newsman Bob Sirkin in Corsica precisely what sort of material they expect to see in his piece about the plane crash, and he's allotted one minute fifteen seconds to tell the story.

By afternoon's end, when *World News Tonight* is ready to air, Gralnick and Kaplan will have spent in excess of \$100,000 of A.B.C.'s money to provide a half-hour broadcast watched by 19 million viewers and one laser-eyed boss, Roone Arledge.

AMONG THE THREE NETWORK news presidents, Roone Arledge is the only one to have come up through the ranks of television production. The winner of 25 Emmy Awards for his creative contributions to television, Arledge is unusually sensitive to production matters. If something on a broadcast upsets him, he will call the control room directly: "You are shooting Frank [Reynolds] too tight—loosen the shot. . . . The camera seems soft—fix it. . . . Oriana Fallaci, you haven't set her up properly—tell the audience again who she is." Arledge feels deeply that attention to detail is important, *crucial*. If something bothers him, it will bother the viewers.

Of course, production alone will not break C.B.S. News's long hegemony over the airwaves, and Arledge knows it. Four years ago, when Arledge took charge of A.B.C.'s faltering news division, *CBS News* with Walter Cronkite, Dan Rather, the Kalb brothers, Charles Collingwood, Eric Sevareid, and Charles Kuralt represented, in Arledge's opinion, "the Yankees when they had Murderer's Row." To beat that powerhouse, Arledge developed a strategy. "While they're waiting to hit a home run," says Arledge,

"you've gotta somehow steal the game from them by being there when they're not looking, and the way you do that is that you try to put a blend together of the best people you possibly can."

Time and again, Arledge has caught his competition off-balance with his innovative ideas and unconventional news approach. Sensing that viewers would shop around after Cronkite's retirement, Arledge, with the help of Av Westin (now vice-president for program development at A.B.C. News), created *World News Tonight*, a newscast as different from Cronkite's old evening news as *Star Wars* is from *The Philadelphia Story*. Against all the audience research showing that the American public had

analytical news coverage—and just the type of program that television critics have long claimed could not be done by "picture-happy" A.B.C. News. In a recent interview, *Nightline* executive producer Bill Lord noted, "This is the only section of a network schedule where there's an alternative to talk shows and movies. And that diversity pays off. Who knows when C.B.S. or N.B.C. is going to do a special? We are 'the end' for people interested in the substance of the news of the day. And we're here five days a week." With *World News Tonight* and *Nightline*, A.B.C. is the only network actually to have an hour's news each evening. "Damn it," C.B.S. News president Bill Leonard is reported to have



Counterattack: Bill Moyers has added clout to the CBS Evening News.

little interest in foreign news, he budgeted millions of dollars for overseas coverage.

When revolutionaries took over the U.S. Embassy in Tehran 27 months ago, A.B.C. News was the first network on the air with pictures of what was happening. Night after night in the following months, when the other networks closed down their news operations after the dinner hour, Arledge made sure A.B.C. was on with a special program, *The Iran Crisis: America Held Hostage*.

"No doubt about it," recalls a senior N.B.C. News executive, "it was the Iran thing that put A.B.C. ahead of N.B.C. and C.B.S. as the more aggressive news organization. That was the moment."

Out of *America Held Hostage* came *ABC News Nightline*, with Ted Koppel, a late-night broadcast of thoughtful,

said in a meeting of his top news managers, "why didn't any of you think of a program like *Nightline*?"

In his zeal to "steal the game," Arledge has concentrated on forms that his competitors either dismissed or downgraded long ago. The documentary, for instance, pronounced dead by some critics with the arrival of *60 Minutes*, has been revitalized at A.B.C. News. It is no exaggeration to say that not since the Murrow years at C.B.S. has any network received the kind of acclaim given A.B.C. News's documentary unit, led by Pam Hill. A recent work, the hour-long *Rain of Terror*, which probed the use of lethal chemical warfare by the Soviet Union and its Vietnamese allies in Southeast Asia, was described by the *Wall Street Journal* as "quite simply the best piece of television journalism we've

"...The question for A.B.C. to ponder at this point is whether its new success is merely the temporary triumph of technique..."

ever witnessed." The trade paper *Variety* observed, "The hour helped to build ABC's reputation as a news organization with investigative skills fully equal to those of the leading print media."

Not long ago, the irrepressible Arledge decided to take a hard look at that aging medium the Sunday interview program: *Meet the Press* (born 1947), *Face the Nation* (born 1954), and *Issues and Answers* (born 1960). Characteristically, he found opportunity amid the cobwebs. Brainstorming his discoveries with A.B.C. producer Dorrance Smith last summer, Arledge made it clear that while he endorsed the tradition of a topical guest interview on Sunday morning he saw the possibilities here for a *hard-news* broadcast that, in Smith's words, would be "flexible, versatile, and impressive, and would offer the viewer a wide range of different types of news."

In mid-September, Arledge rang up Smith in Washington and told him he had an anchor for the program—David Brinkley (who, to the shock and dismay of his colleagues, had left N.B.C. after a 38-year career upon being told by N.B.C. News's top management "that nothing was left for me to do there"). Arledge had plenty of work for Brinkley, beginning with *This Week With David Brinkley*. With double the airtime of *Issues and Answers*, a staff that has grown from 2 persons to 22, and a major budget increase, *This Week* has already shown its flexibility, sending its team to Tripoli for a live interview with Colonel Qaddafi and to Boston for a live, on-scene report from the World Airways accident at Logan Airport.

With the obvious support of the senior management of the American Broadcasting Company, Arledge is marketing the news as though his network were a 24-hour convenience store, and like any good merchandiser he is placing A.B.C. News programming on every shelf. In the past year, while C.B.S. and N.B.C. were pondering the future, A.B.C. announced that it would be joining with Westinghouse in creating two 24-hour cable news networks. To many people, this seems the hard way to do business. Boone Arledge agrees with them—and then observes that if he ever gets a chance to do anything the easy way, he'll do it.

NEVER BEFORE IN BROADCASTING has there been such a sense of impending change as there is today at the networks, and that feeling is most palpable inside the news divisions. The epic battle in 1982—which will almost certainly decide which will be the

dominant news organization for the rest of the decade—will be fought for the 50-million viewers who watch the dinner-hour news. Reflecting recently on the possibilities for the future of *World News Tonight*, senior producer Rick Kaplan said, "We can see now that Cronkite's departure represented more than the end of an era. He represented the end of a certain way of broadcasting the news. We're all sharing the new technology now, so the big difference, I suppose, will be in the way we use it."

The competition is clearly worried and is looking for ways to deal with the A.B.C. threat. On April 5, *NBC Nightly News*, which frequently found itself in third place, behind C.B.S. and A.B.C., last year, will introduce a new broadcast with Tom Brokaw and Roger Mudd. In reviving the double anchor, N.B.C. is returning to its traditions, hoping that what worked once may work again. N.B.C. News veterans fondly remember the times in the early 1960s, when *The Huntley-Brinkley Report* easily outpointed Cronkite, and A.B.C.'s competing news with its parade of anchormen was hardly a blip on the Nielsen meter. Meanwhile, at C.B.S. News, the official mourning period for Walter Cronkite is over, and after a rocky start, Dan Rather is beginning to settle in at the *CBS Evening News*. With the old Cronkite studio set gone, a new executive producer in place, and a solid vote of public confidence by incoming news chief Van Gordon Sauter, Dan Rather is putting his own stamp on the news.

Some C.B.S. News purists detect a softening of the news since Uncle Walter's departure, suggesting that hard news is being traded for "audience grabbers"—lengthy magazine-type feature stories on such subjects as the singles scene, radio psychology shows, house-husbands, and the life and death of Jean Seberg. But the boldest break with the past has been the addition of Bill Moyers to the *Evening News*. Moyers, described by *Village Voice* writer Jack Newfield as an "investigative moralist," will either attract millions of new viewers or lose millions of old viewers with his strong-point-of-view commentaries. Unlike Eric Sevareid, whose world-weary comments were usually kept to less than two minutes and placed after the main news of the day, Bill Moyers has no such restrictions. His comments, frequently accompanied by the kind of visual razzle-dazzle pioneered by A.B.C. News, are biting, from-the-heart essays, remembered long after the broadcast is over. But it is sometimes hard for the viewer to sort Moyers's facts from his opinions. Years ago, C.B.S. chairman

William Paley scolded Edward R. Murrow for editorializing in a news broadcast. "They say that nobody can be 100 percent objective, but I thought if we really tried, we could be 90 percent," said Paley. Remarkably one ex-C.B.S.er, "I don't think Cronkite will recognize his old broadcast."

Early this April, A.B.C.'s *World News Tonight*, the new kid on the block only three years ago, will become the senior evening news broadcast; Frank Reynolds—who was anchoring A.B.C.'s evening news when it could muster but 4.6-million viewers—will become the longest-serving anchorman in network nightly news. And on the seventh floor of A.B.C. News's headquarters, Gralnick and Kaplan are already reading the TV columns with some relish. They are also enjoying the indirect flattery from their competitors. Gralnick, hunching forward in his chair, pulls on another cigarette. "I look at N.B.C. and I see our control-room shot," he says, "and I look at C.B.S. and I see an electronic graphic that says, COMING UP, or something like that. C.B.S. called me the other day, and they wanted to see a script on an economic story we did where we added some nice effects."

Yet for all their cheerful self-confidence, these talented producers know that the techno-wizardry they are so adept at using is now *everybody's* techno-wizardry.

ROONE ARLEDGE, TO HIS ENORMOUS credit, has made all those in television journalism think about what they are doing, how they are doing it, and to what end. In the process, he has broken the programming lockstep the three network news organizations were in for so long. The question for A.B.C. News to ponder is: Does *World News Tonight* represent the temporary triumph of technique, or is it the shape of the future?

The logical next step—a step all three networks are now seriously considering—is a full hour of dinnertime news. Here A.B.C. News may well be in a better position than its rivals because it already has *Nightline*, the most thoughtful news program in America. For the moment, *World News Tonight* and *Nightline* are two space capsules floating in a network-imposed time continuum, but if they were brought together, the effect could be staggering. Never again would television news be called a comic-strip medium. And for Boone Arledge, A.B.C. News, and 50 million nightly-news watchers, that might be just the beginning.

The Coming of Age Of John Guare

By Ross Wetzstein

"...*Lydie Breeze*, which opens next week, is the culmination of the playwright's career, an artful assimilation of all his influences..."

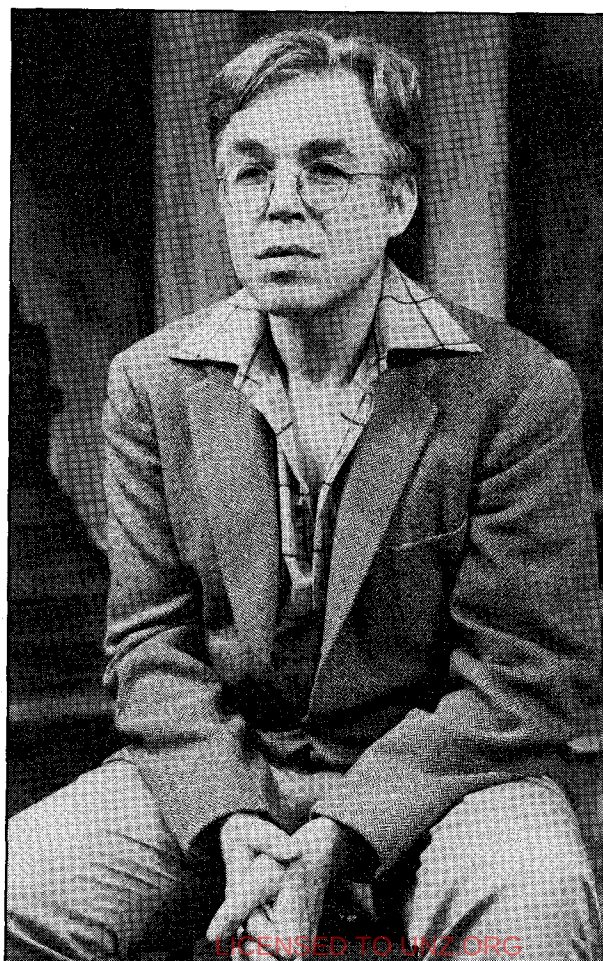
I WAS WRITING THIS PLAY AND I was completely lost," says John Guare. "All these characters kept growing up around me, and I didn't know where I was going. So in desperation I threw the I Ching and asked it what the play was about. 'The family is the microcosm,' it said. Everything came into focus, I finished the play [*The House of Blue Leaves*, his first major success], and then someone told me I'd made a mistake, I'd thrown the I Ching sideways or upside down—I'd gotten the wrong hexagram!" John Guare smiles in almost wistful delight. "But wrong turned out right for me."

The small but loyal band of Guare watchers would hardly be surprised. In play after play, things seem "sideways or upside down," but "wrong" turns out right in the end. Guare—best known for his prizewinning screenplay for *Atlantic City*, directed by Louis Malle—writes with a kind of irrational logic, a kind of lucid insanity: veal wine, Norwegian pineapples, bones that sweat, leaves budding blue in the spring. But the paradoxes go far deeper than such fanciful images. Decapitation and deformity and disease fill his plays, patricide and matricide and suicide, yet he's one of our most hilarious writers. He splatters his pages with the wild inventions and weird mutations of his imagination—the Jackson Pollock of playwrights—yet he's also one of our most autobiographical.

When John Guare's mother died, last year, he placed two

plays in her coffin—*The House of Blue Leaves* and *Bosoms and Neglect*—in both of which the son desperately tries to leave his past behind, even to the extent of planning to assassinate the pope, of attempting to force his mother to commit suicide. But Guare didn't bury his past with his mother, for if you wander through the Guare family plot in that cemetery in Queens, you'll come across

Happy days: The cult figure has finally made the big time.



tombstones bearing names like Augusta Hickman and Dan Grady, names of characters in his new play, *Lydie Breeze*, which opens at the American Place Theatre on February 25. (Two of his one-act works will open at the Manhattan Theatre Club April 6.) Also directed by Louis Malle, *Lydie Breeze* is a tragedy set in Nantucket at the turn of the century, and deals with family wounds and "unredeemed crimes." It is a brilliant evocation of horror and tenderness, of betrayal and forgiveness, at once a nightmare and an elegy. For in this play, John Guare has stopped trying to leave his past behind and instead has come to terms with it. And after fifteen years as a cult figure among Off Broadway habitués, this tall, massive, and gently ebullient artist may well become the first person ever to win the Oscar for screenwriting and the Pulitzer for playwrighting in the same year.

WHILE THE SON was losing the mother who'd always obsessed him, the artist was finding the collaborator he'd always needed. Guare's plays not only have been haunted by ghosts of the past but—according to most critics—have been overgrown with imagination. Lush and fertile, his fantasies kept spilling over the edges of his scripts. Where was the tough editor, the trusted director, the Maxwell Perkins to deal with such overabundant riches?

John Guare's first collabora-

tion with Louis Malle was *Atlantic City*. The Canadian government, in an effort to encourage filmmaking in Canada, offered a 100 percent tax write-off for movie investments, and with the backing of a rabbi in Winnipeg, Malle had put together a package consisting of simply "a bankable male star and Susan Sarandon." "I said no to the book they came up with," Malle recalls, curled up in an armchair in his sweatsuit and running shoes, "so there we were, all ready to go, and I had everything but a script. The producers, they asked me who I'd like. I'd seen John's plays in Paris and at the Public Theater and had been tremendously impressed. Of course, when I told them his name, they didn't know who he was, and when they *did* find out who he was, they were scared—this weird avant-garde playwright. But I wanted him because I liked his sense of the baroque, his feel for dialogue, his insight into the relationships between people.

"So I called him, and we met in New York and just talked, until finally John mentioned these relatives he had in Atlantic City. We rented a car and drove down for a day, and we both immediately knew that was it. It was so fascinating, so puzzling, this strange city, half in the past, half in the future, these people with all their dreams ... yesterday ... tomorrow ... Driving back to New York, we realized we'd reacted to the same things—we were on exactly the same wavelength—and by the time we got back we'd already worked out most of the main characters.

"One of my favorite lines," says Malle, "is when Burt Lancaster is talking to Robert Joy, and he says, 'You should have seen the Atlantic Ocean in the old days.' The producers wanted to cut it—they said it didn't make any sense, the ocean hadn't changed. *Mais oui!* But that was pure John—the way the Lancaster character lived in the past."

"This fantastic city of pasts and futures ... One of the most important things a writer has to do," says Guare, "is locate the source of energy. He has to find ... he has to find ... the right *costume* for the audience. That's why I get so nervous rehearsing a play without the audience. It's like there's a missing character. But whether it's theater or film, you have to get the angle of vision right, get the audience so they'll come with you no matter where you take them. It's like ... like ..."

Guare talks with the preoccupied bewilderment of a man who's just heard some interesting news but can't quite

remember what it reminds him of, his head slightly tilted, as if saying, in a tone halfway between detachment and curiosity, "That's odd. ..."

"In *Atlantic City*, for instance, it's like ... I don't ... Somehow everything fell into place when I saw these girls working at fish bars all day—that horrible smell, the way I imagine they have to use lemon juice to get rid of that smell. I knew the movie had to begin with this beautiful girl listening to *Norma*, cutting up lemons, rubbing her body with lemon juice while an old man watches her. It ... it ... it's like supplying the audience



Rich and Famous: Despairing farce? Wacky tragedy?

with their baggage, what they have to take on their trip with you. If you do that right, the audience will accept anything." An old man's affair with a young girl, for instance, or intercutting between mobsters and massages, or, most of all—Guare's signature in the film—outbursts of macabre violence in the midst of bizarre comedy.

"I love the trust working with Louis," says Guare. "We both work the same way, discovering things as we go along. I mean he uses the camera like a ... like a ... pickax. And his openness, his looseness ... Just a small thing, but we were Xeroxing the script at the shop across the street from the Jefferson Market, and Wally Shawn was in line behind us. I introduced them, and Louis gave him the role of the waiter, on the spot."

Malle's next film became *My Dinner With Andre* (with a script by Shawn), which played a crucial role in bringing Malle back to the theater and to

Lydie Breeze—one of those "implausible" Guare plots. "It's been fifteen years since I've worked on a stage," says Malle. "But with *My Dinner With Andre* I had one foot in each world. Not only was it a film about theater, but to work it out Wally and André went to London and did it as a play, with me credited as director. I'm very happy to be back in the theater. There's never enough time to work with actors in films—time is so expensive, you can never go as deep. And it's all done in pieces—you shoot one scene today and the next two months later. *Andre* was my transition from *Atlantic City* to *Lydie Breeze*.

"Of course the two mediums are very different—in film the director is in charge, in theater the writer. In making the film, I'd say to John, 'Yes, that's perfect,' or 'No, that doesn't work.' But now we've switched relationships, and I'll say, 'Maybe you should try this,' or 'How do you think it would work if we cut that?' What I'm best at, I think, is structure and rhythm, while John—I don't want this to sound negative, because it's so much a part of his talent—John, well, sometimes he lets the words take over. He has such a wonderful sense of lyricism, but I've tried to help him become more precise, more focused, so it doesn't sound like just a random succession of moments."

So each brings his special gifts to *Lydie Breeze*: lyricism and structure, craziness and clarity—"a nice balance," says Malle. Such a nice balance, in fact, that their next project is already in the works, a film comedy about ABCSCAM called

Moon Over Miami.

GUARE SOMETIMES TAKES years to write a play (four for *Marco Polo Sings a Solo*), sometimes days (two for *Landscape of the Body*, which was optioned 40 minutes after it came smoking out of his typewriter). And he's a notorious rewriter: When *Rich and Famous* (no relation to the movie) played at the Public Theater, he strolled onstage during previews to tell the audience what the first scene would be about when he finally finished tinkering with it. "I love actors," Guare says in self-defense. "They're like tubes of paint. All that yellow! All that red! I just want to give them more to do, to push the play as far as it can go!"

Lydie Breeze has elements of all his methods—it's been in his head since the mid-seventies, on paper for only a few months, and is still undergoing last-

“...For Guare, plays are waking dreams, inventions of himself. Far from being a fantasist, he’s a realist of the imagination...”

minute changes (among Malle’s suggestions: deleting a chorus of six actors). It began as *Annie Breeze*—“Annie Breeze was my great-grandmother,” says Guare, “but there’re so many Annies around I changed it to Lydie, a great-aunt”—a loose adaptation of Ibsen’s *The Lady From the Sea*. But Ibsen was soon forgotten. “There were all these stories I’d heard about my family. I wanted to make sense of them. Some of the incidents really happened—the substitution of the brides in the second act, for instance. But most of them were invented. It was like making up my own family tree. Even while inventing, though, I wanted to find out about my parents, to see where I’d come from.”

Lydie Breeze’s husband and daughter and the daughter’s surrogate mother live alone in the prison of the past—Lydie had an affair with her husband’s best friend; her husband murdered his friend and Lydie hung herself. When Lydie’s other daughter returns home, and the murdered man’s son comes in search of revenge, all the characters, in a series of elegiac climaxes, are forced to either surrender to or exorcise their memories.

Superficially, *Lydie Breeze* is uncharacteristic Guare—only one minor off-the-wall character, few dazzling sleights of speech, no unexpected jolts of wit, no double-take anecdotes like the man seduced by a plant, no long, sinuous, meandering monologues ending with a sudden sharp slap. There’s nothing to compare with, say, the lunatic lyricism of the speech in *Marco Polo* in which the hero’s mother reveals she’s had a sex-change operation, then had herself impregnated from a sperm bank to which she’d donated while still a man, so she’s actually his father too. Nothing like the commonsensical buffoonery of Guare’s most-often-quoted passage: “I’ve been reading Chekhov. *Three Sisters*. Those poor girls, all the time trying to get to Moscow. I looked at this map before I went through it. The town they lived in was only 48 miles from Moscow. [By now] that town is probably part of Greater Downtown Moscow. They were in Moscow all the time. Those three dumb broads. There all the time. We spend all this time talking about the future. We’re here. Baby, we are the future.” No, far from flamboyant, flaky, frenetic, crackling with language, his new play is somber, shadowed, severe, a work in which the silences also speak.

Yet, in a deeper sense *Lydie Breeze* is the culmination of Guare’s career, an artful assimilation of all his influences, the long-searched-for resolution of all his themes. Guare’s plots have always been melodramas tugged into farce by

the energy of his wit, but now his plot is a melodrama tugged into tragedy by the starkness of his gaze. In a sense, wit has been his way of disguising the pain just beneath the surface of his plays, but now it’s as if he’s looking at his plays from underneath.

“Why is it,” one of his characters once asked, “that all the things that should hold us together, help us change—love, creativity, sex, talent, dreams—those are the very elements that drive us apart, and the things that you think would separate us—hate, fear, meanness—those are the very things that bind us together and keep us from growing.” As the detective says in *Landscape*, “I ... know all about family hatred. I know that families are there to learn your deepest secrets and betray you with their intimacy.” And as the father says in *Lydie Breeze*, “Forgiveness from another human being? You’ll never get it. Syphilis. That’s all you’ll ever get from another human being. Syphilis and suicide notes.”

And yet Guare has also written: “Don’t try to escape emotional family traditions. ... I’ll pass on the only bit of wisdom I ever picked up in my entire life. We were born for chaos. That’s our

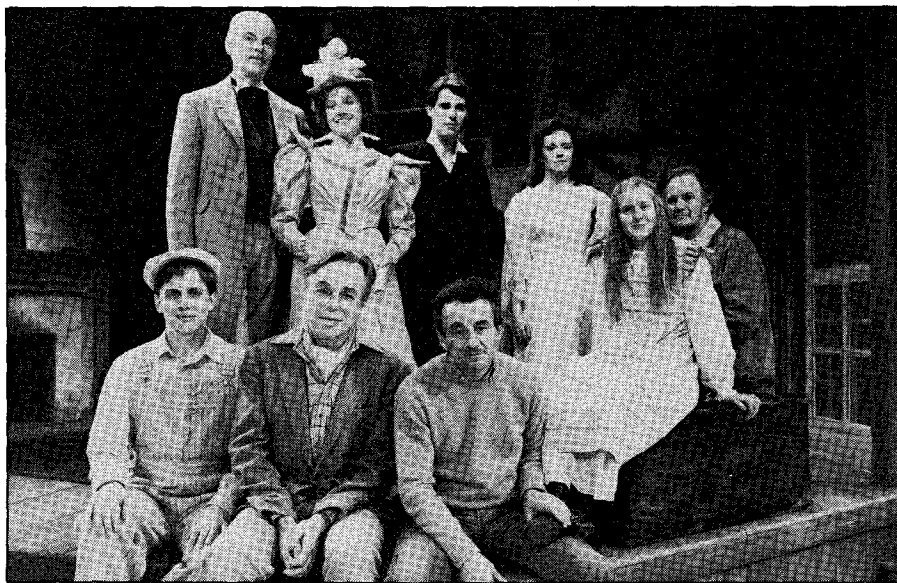
mixture of shyness and buoyancy suddenly turning into wariness, reserve.

GUARE WAS BORN IN MANHATTAN in 1938 and raised in Jackson Heights. “I grew up with a very small cast of characters,” he says when asked about the constant recurrence of parents in his plays. “We had very passionate relationships.” He changes the subject.

From friends, though, come stories of a possessive mother and an embittered father, whose lives centered on their son. And as the son grew up, they constantly showed him off. They were so proud of his wit, his charm. The moment he entered a room it became a party—he was always obligated to entertain.

Bing Ringling, the playwright in *Rich and Famous*, confronts his parents: “What went wrong in your lives that you have to take it out on my life?” They take out a gun and shoot him. He takes out a gun and shoots them back. It’s a hilarious scene.

Bing Ringling is the world’s oldest promising playwright, but John Guare was the youngest. In Atlantic Beach in 1949, at the age of eleven, he wrote a



Paradox: With director Louis Malle (seated, right) and the *Lydie Breeze* cast.

natural state. Chaos comes natural. Give in to it. Serenity you got to bust your ass for.” Guare has certainly busted his ass in *Lydie Breeze*—chaos is no longer tamed by wit, despair no longer disguised by comedy, but both are confronted, confronted and transcended.

“The play’s about finding peace,” says Malle, “about dealing with the past, facing it, getting rid of it.” “It’s about wounds and healing,” says Guare—speaking reluctantly now, his charming

trilogy. “We ran for a week in this kid’s garage,” he recalls. “One street could come every day. Oswego on Monday, Troy on Tuesday, Malone on Wednesday. I don’t remember the plays, but I still remember the streets. All the money went to the orphans of Long Beach.”

Queens, Guare points out, is both inside and outside of New York City. “You have to understand Queens,” he has written. “It was never a borough with its own identity like Brooklyn. In



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the twenties and thirties and forties you'd move there and move out as soon as you could. But then young marriages become old marriages, and the children come, but the promotions, the breaks, don't, and you're still there. . . . And I started thinking about my parents and me . . . and what I was doing with my life and what they were doing with theirs, and that's how plays get started. . . . Before I was born, just before, my father wrote a song for my mother:

A stranger's coming to our house.
 I hope he likes us,
 I hope he stays,
 I hope he doesn't go away.

I liked them, loved them, stayed too long, and didn't go away."

For some people, going home again isn't the problem—it's leaving home in the first place. Guare finally got away, first to Georgetown University, then to Yale Drama School, the Air Force Reserve, and on to the O'Neill Theater Center, in Connecticut, and the Caffe Cino, in Greenwich Village. "In the mid-sixties I went in with a play, and Joe Cino asked me what my sign was. 'Aquarius,' I told him. 'I've been waiting for an Aquarius,' he said. 'You go on in three weeks.'

"Oh, it's impossible to do a profile of me," Guare says helplessly. "All I do is make up the plays I want to see. Do you know what I did on New Year's Eve? I went to see *Peer Gynt*. My life's been nothing but a series of years, a series of plays. Each play creates a new room I move into, a new life."

Muzeeka in 1968. *Cop-Out* in 1969. *The House of Blue Leaves* in 1971. Empty rooms, too—an aborted project called *A Prayer by Blecht*, at Jerome Robbins's workshop, music by Leonard Bernstein, starring Zero Mostel. "One day Jerry just walked out. Thank God. It would have been a disaster. I caught the next plane to California." Then *Two Gentlemen of Verona* with Galt MacDermott, a Tony winner in 1972, a spacious room, at long last income, his main commercial success until *Atlantic City*. "As Robert Anderson says, the theater is where you make a killing but not a living. From 1976 to 1979—years in which four major plays were produced—I earned a total of \$24,000."

Two nights after *Verona* opened, the Off Broadway theater where *The House of Blue Leaves* was playing burned down. "It didn't close," says Guare, "it was immolated. Luckily I seem to have a built-in lithium. And I make sure I always have a warm play I can come back home to. Theater is one land mine after another. Even success can hamstring you, short-circuit your energy. Sometimes I actually prefer to be tarred and feathered in that medieval way we have. For me, the value of a play isn't whether or not it's commercially

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“...He writes with a kind of irrational logic, a lucid insanity—Norwegian pineapples, bones that sweat, leaves budding blue...”

successful, but whether or not its energy spills over into the next play.”

Rich and Famous spilled over into *Marco Polo Sings a Solo* into *Landscape of the Body* into *Bosoms and Neglect*, coterie favorites of the mid- and late seventies (*Bosoms* especially—although it ran only four days on Broadway, a hundred thousand people claim to have seen it, one of those smash hits everywhere but at the box office). In each succeeding play, Guare's themes came more sharply into focus: dreams, limits, reality, self, terror, chaos—but particularly families, particularly sons. In these four plays, the son fails as a playwright, the son turns into a plant, the son is murdered, the son abandons his mother. Comedies. Hilarious comedies. Family comedies.

“Well,” says Guare, a penetrating gaze replacing the gently bemused expression, “what is it that draws blood?”

Maybe comedies isn't the right description. Despairing farces? Wacky tragedies? For Guare, plays are waking dreams, inventions of himself. Far from being a fantasist, he's a realist of the imagination. But if Guare's plays have had comic surfaces with painful sub-

texts, *Lydie Breeze* has a tragic surface with a serene subtext—and is his first full-length play, not so coincidentally, in which the family has no son. Family trees ... forgiveness ...

GUARE'S FRIENDS ALL AGREE that in the last year or two he's come into a much happier time in his life, a time when he seems freer as a person and as a writer, when things are starting to work out personally and professionally. “John is much more pulled together these days,” says Stephen Sondheim, “but without losing any of the anguish. What I like most about *Lydie Breeze* is its gutsiness. It's much harder to write openly and directly about pain instead of hiding behind absurdist moments.” “He may have seemed like a jolly, happy person,” says John Wulp, co-producer with Roger Berlind, “but he was really a tormented soul. He had to pay a heavy price for all that talent—all those demons wanted to get their stories told.”

Getting those stories told has a lot to do with it. Leaving home. Meeting Malle. And getting married—last May,

to Adele Chatfield-Taylor, director of the New York Landmarks Preservation Foundation. “It used to be like ... like ...”—Guare gets that looking-for-the-right-word expression—“like Nantucket, like fog, like living in the early morning,” he says dreamily. “Now ... well, now it's like living at noon. The light's somehow different.” He's still not satisfied he's got it right—he's still a rewriter. Holding his hands at his throat, he looks at the ceiling, squints his eyes. Suddenly he comes out of his reverie; he's found the words he wants, and he seems a little surprised at the sound of his own voice. “I mean, there's nowhere you can't go. It's like all the stores are open at last.” Pure Guare. The producers would want to cut it.

So John Guare is still the most paradoxical of our playwrights. At the very time he's happier than he's ever been—the stores all open at last—he's finally written his first tragedy. As the father says at the end of *Lydie Breeze*, “We'll stay here and live until the monsters become ghosts. And one day the ghosts will dissolve into memories.” And the memories? The memories have turned into art.

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On certain nights, it would be unthinkable to order mere cognac.

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Coming Clean About Your Skin

By Janice Hopkins Tanne

Scouting the City's Top Facial Salons

KNOWLEDGE IS THE BEGINNING of wisdom, so when *New York* asked me to take a look at facial clinics, I consulted five leading experts on what can and can't be done with the human face.

Skin-care salons and regimens abound, and they're not for women only. Each will tell you its version of how you should cleanse, tone, wash—always or never—cream, nourish, and stimulate.

Why should it be so difficult and so expensive to keep your face clean and smooth? In an attempt to sort out truth from fantasy, I visited some leading salons before consulting my panel: Albert M. Kligman, M.D., professor of clinical dermatology at the University of Pennsylvania School of Medicine, in Philadelphia, who is probably the world's chief expert on acne; Jerome L. Shupack, M.D., associate professor of clinical dermatology at New York University Medical Center, a researcher who sees the cases other dermatologists can't figure out; Lawrence M. Lieblein, M.D., an instructor in dermatology at New York University Medical Center, who sees the gamut of New York faces every day as chief of the dermatology clinics at Bellevue Hospital; Maureen B. Poh, M.D., associate attending dermatologist at the Presbyterian Hospital, Columbia-Presbyterian Medical Center; and William A. Anderson, M.D., clinical associate professor of medicine (dermatology) at the New York Hospital-Cornell Medical Center, a black dermatolo-

gist who also has a practice in East Orange, New Jersey.

Facial clinics are reaching out to double their clientele by treating men too. Not one of the dermatologists I interviewed had ever visited a facial spa or had a skin treatment. I persuaded Dr. Lieblein to experience Helena Rubinstein's best. His report is on page 44.

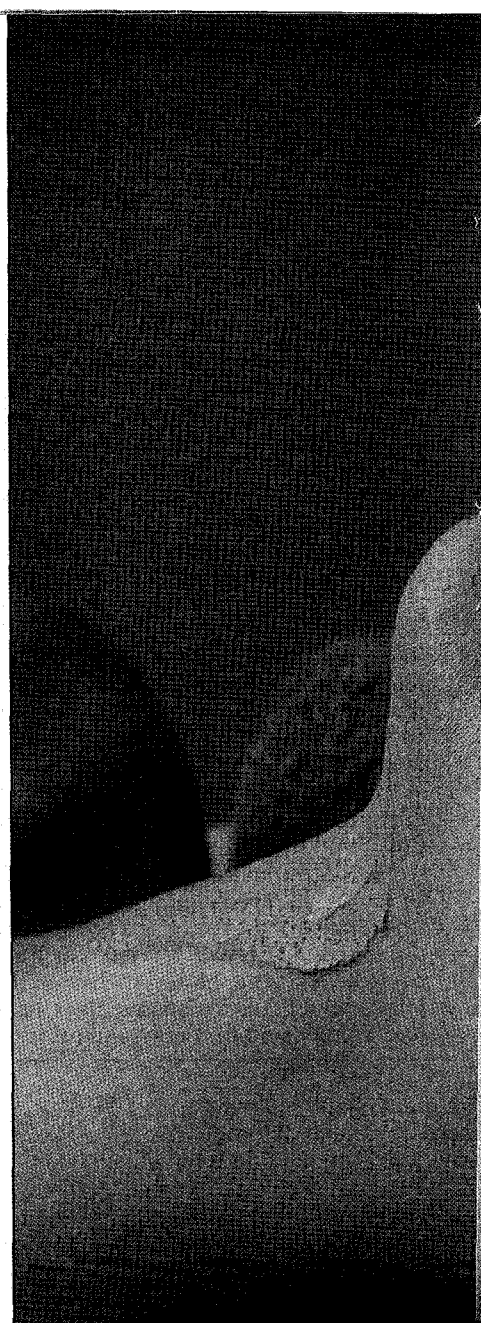
THE CHRISTINE VALMY SALON, in the plaza at the base of the G.M. building, is bright, cheerful, green and white, and glittery. Try to avoid walking into the mirrors.

The women on the staff are perfect: exquisitely made up, chic, often Oriental. Even the oldest is perfect.

Leslie Kim, the assistant manager, takes me into a small office, asks about allergies and medications, and examines my face quickly under a bright magnifying lamp. She tells me I have clogged pores in the "T zone" (the forehead, nose, and chin) and some dry, scaly areas. One treatment will not fix all this, even though she recommends a papaya-and-lettuce-heart deep-peeling mask for an extra \$15, which I pass up. However, she says, if I come regularly and persevere in home treatments, things will improve.

The facial itself takes place in a very small treatment room, say about six by nine feet. It is basically white, with a reclining couch, and occasionally echoes with the sounds from a loudspeaker inside the G.M.-building garage ("Charlie, get the blue Datsun...").

Ikuko, who is Japanese and does not



Face facts: Helena Rubinstein

speaking much English, puts a creamy lotion on my face to remove my makeup. She takes this off with a toner, and applies another creamy lotion. She then switches on a device like a shiny metal doughnut, which blows steam at me. The steam has an odd smell, as if there had been a fire, and I find it difficult to breathe. She moves the device so it isn't blowing straight at my nose, and leaves me there for ten minutes with damp cotton over my eyes.

She then removes the cream with toner and begins, using her fingers and two damp cotton pads, to squeeze my clogged pores. A pleasant-smelling spray follows; then more cream is rubbed in with a rotating brush attached to another machine, and "vacuumed" off with a suction device, which she suggests will remove worn-out oils, tired cells, deep-seated dirt, and the like.

After that comes another mask, another wait, removal, and brief massage



Mineral mask contains a clay formula, said to have extractive and firming properties, and GAM—glycogen amniotic fluid.

with a vibrating disk, which she says will shake loose bad things deeper down in the skin. Yet more toner, yet another spray, yet another creamy lotion, which she tells me will act as a protective seal.

Now, in the main area, I am passed along to Robin, an elegant lady of uncertain age and accent. She explains the recommended treatment schedule to me, and what each product will do. She is very thorough and answers all my questions, including one concerning the contents of each product, because the ingredients are not listed on the bottles. The eleven products my face requires will cost \$257.09, including tax.

We reduce the list to five basic products, which cost a mere \$87.68, including tax. The most expensive is Creme Embryonnaire Active, which costs \$28.50 for a half-ounce, or \$912 a pound. It is not the most expensive product in the Valmy line. Robin tells me that its heavy-duty creams are formulated

along the same lines as the live-cell injections promoted by Niehans, in Switzerland. However, Valmy's products are applied externally. Ms. Kim confirms that the "crème" contains lyophilized chick embryos: freeze-dried, dead, unhatched chickens.

My visit to Valmy concluded with a carefully done make-over by Robin. I thought I looked older and tougher, neither of which is a priority right now. When I got home, I asked my husband what he thought. "Is that what they mean by disco makeup?" he asked.

If you have been wondering about the curious ingredients in creams and lotions, John Wenninger, deputy director of the Division of Cosmetics Technology at the Food and Drug Administration, in Washington, told me that ingredients must be listed on the container or box. The one listed first is the one present in the largest quantity. The F.D.A. is investigating a complaint that several

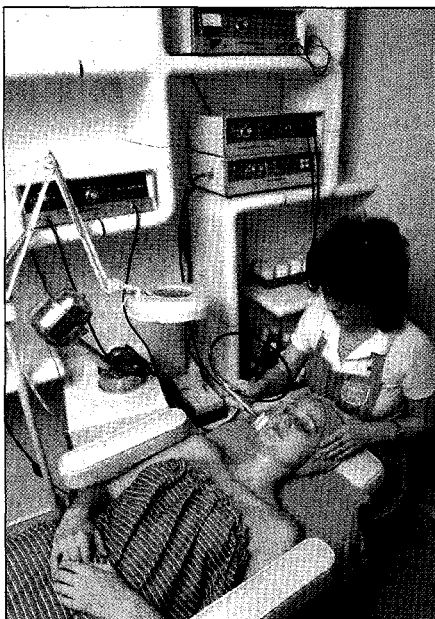
Valmy products do not list ingredients.

I asked my consultants what skin-care products can do. Skin-treatment people often suggest that their potions will sink down into your skin and work their magic there. Is this true?

No. "Maybe a few molecules of anything you apply to your skin will be absorbed into the bloodstream and carried away," said Dr. Shupack. "Skin cells get oxygen and nourishment from the bloodstream, the way other cells do, not from the outside."

Skin cells are born deep down in your skin and are gradually pushed up to the top by new cells underneath. As they move up, they become harder and drier, like nails and hair, which are related tissues. The skin surface is lubricated by a sort of oil, sebum, secreted by sebaceous glands, in the skin. It flows to the surface through the pores to protect the skin from moisture loss.

"The biggest service these salons



At Valmy: Dead cells removed by brush.

could do is promoting the use of sunscreens—with a sun-protection factor [S.P.F.] of at least fifteen—to prevent skin cancer and premature aging,” Dr. Shupack told me. It is wintertime, but a lot of clients are flying off to sunny places, and not one salon mentioned the idea of sunscreens.

Christine Valmy, 767 Fifth Avenue, near 58th Street (752-0303). For men and women. Basic facial, \$31. Time, about two hours. Appropriate Valmy skin-care products will be recommended to you.

ALL THESE PLACES ARE color-coded; Georgette Klinger is blue and white. Go through the heavy glass door, which is encrusted with silver filigree, and once again you enter a confusion of mirrors. There are three floors; treatments are on the second and third. Leading off the mirrored central area are myriad small rooms. The place has the look of a high-volume dental office.

My treatment person is Angela. She's plump, has nice skin, wears lots of makeup, and has an unfamiliar Middle-European accent. She puts me on the reclining couch, whose mechanism isn't working properly, and inspects my face under the magnifying light. She tells me I have combination skin—oily on the forehead, nose, and chin; dry elsewhere; and clogged pores.

The routine here is similar to Valmy's: cream and remove, cream, steam machine. Angela leaves me to relax for about ten minutes.

When she comes back, she removes the cream and applies something that smells like Vicks Vaporub. Next comes the squeezing of the clogged pores, followed by another mask, which Angela says is cocoa butter. This mask is baked into my face for ten minutes with a heat

lamp, then removed, and that's all there is to it.

I am left feeling oily and poked about, and my face is pink where she's squeezed it. A complimentary makeover by Miss Lorie, another one of those intimidatingly perfect young women, completes the job. It was more subtle than Valmy's, but dissolved into an oily puddle in a couple of hours.

My skin counseling is given by Virginia, an older woman with purple eye shadow and oiled face and hands. She tells me I have quite nice skin but should do more with it. More would involve nine products costing \$179.16, including tax. It appears that to do the job properly I need three cleansers, each for a different area of my face.

Virginia also presents some unusual ideas about skin care: One should not use soap and water to remove makeup, because that will merely push the stuff into the pores and clog them. Moisturizer on top, she says, will then seal everything into the pores. Furthermore, she tells me to use a collagen cream because the collagen will be absorbed and will tighten and plump up the skin.

Every dermatologist recommended soap—usually Dove—and water to clean one's face. “If you want to remove heavy makeup, use baby oil or Albolene, but then use soap and water to get the oil off,” Dr. Kligman told me.

“I frequently see patients who've been cleaning their faces with creams and lotions, and they have aggravated their acne and their seborrheic dermatitis,” Dr. Anderson said. “I tell them to stop and to use a mild soap like Purpose. Because dry-skin scales show more on black skin, blacks tend to mistrust soap and water for skin care. They think it's drying. I tell them to give the skin 20 to

30 minutes to recover after washing before putting on oily preparations. Or just to use warm water in the morning and soap and water in the evening.”

As for collagen, it is the natural supportive tissue of the skin many layers below the surface, and it breaks down with age. Physicians can inject replacement collagen underneath skin wrinkles, but can it ooze down from a cream applied on top? “Not a chance in hell,” Dr. Kligman said.

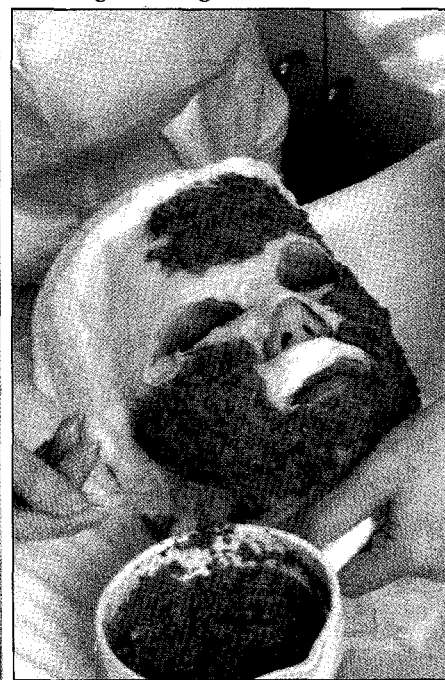
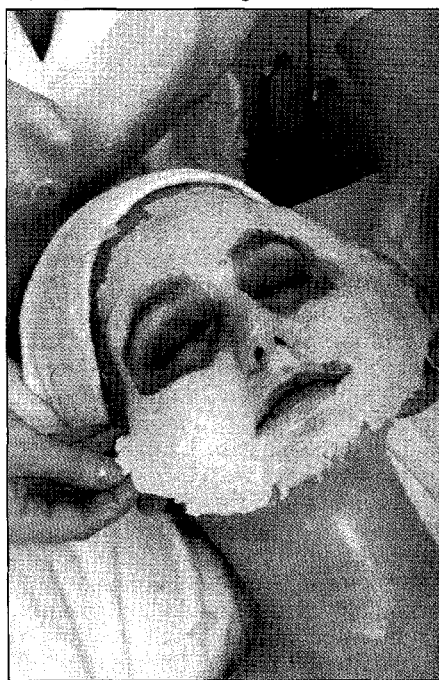
I asked Dr. Shupack about my “combination” skin, and he explained that it is simply normal skin. “The nose, the forehead, and the chin are normally more oily than the rest of the face because there are more sebaceous glands there,” he said, adding that the salons have redefined normal so it excludes most of the human race.

“However,” he said, “in people with seborrheic dermatitis, which is extremely common, the forehead and sides of the nose are covered with scales. Chemically, the scale is full of oil, but it feels dry. Salons sometimes grease these people to death, when they should be scrubbed a little. They'll look red immediately after, but the skin improves.”

When I asked Dr. Kligman about pores' breathing and getting clogged, he pointed out that “pores are not holes for getting oxygen into the skin. Skin cells get their oxygen from the blood.”

If you look closely at one of your pores, you may see it contains a whitish, waxy material that can be pressed out. “That's normal,” Dr. Kligman said, explaining that the material is a mixture of lubricating oil and worn-out cells from the pore itself. “If you squeeze them out, there's no benefit, and they'll be back in a couple of days.”

Georgette Klinger, 501 Madison Ave-



At Klinger: First a mask of warm collagen and then one of cool green herbs.

“...Facials often make people look better by causing a very mild swelling of the face, which smoothes out fine lines for a while...”

nue, near 52nd Street (838-3200). For men and women. Basic facial, \$40. Time, one and a half to two hours. Appropriate Klinger skin-care products will be recommended.

I ALMOST SKIPPED ELIZABETH ARDEN because I thought it would be an old-lady place, all mink and wrinkles. I was wrong. The staff is relaxed, professional, experienced, not pushy, and the salon's prices are in the middle.

You enter through a red door on Fifth Avenue, go past a small boutique and up to the eighth floor by elevator. Arden's color-coding is pink and white.

My impression is that one's appearance strongly influences the way these salons treat you. To some places I wore old slacks and a sweater, with my hair pinned in straggles on top of my head. And they treated me like a child who could be led. I arrived at Arden, however, in a hat and fur coat and carrying a lizard bag. Here I was treated as a reasonable person and was not sold a bill of goods. What am I saying? Get dressed up to go to the beauty salon.

In any case, I am taken charge of by Françoise, who has a French accent but who speaks fluent colloquial English, so it is possible to communicate with her. The room at Arden is much larger than at Valmy or Klinger, and it has a window with a view down Fifth Avenue.

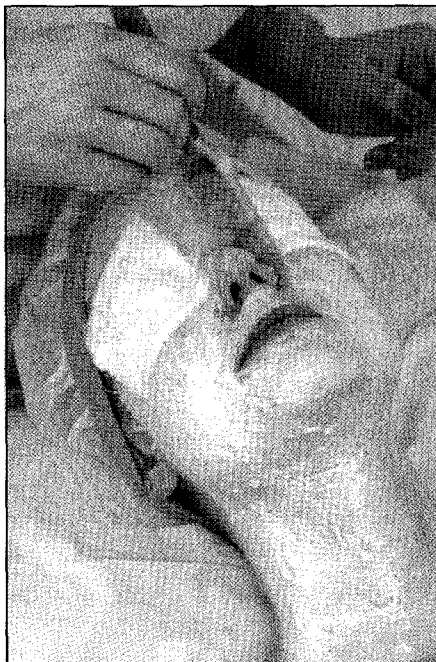
Françoise cleans off my makeup with a creamy lotion, followed by a toner, and the procedure is repeated. Then comes a moisturizer, more creams, and a thorough massage of the face and neck. This is a planned and purposeful massage, not like the random strokings I've had elsewhere. It reminds me of a mother cat washing her kitten. I would understand if a customer went to sleep.

Now she switches on the bright magnifying light and squeezes clogged pores. “Your skin is in pretty good shape,” she says, “not too dry, not too oily.”

The makeup job is the best: classy, discreet, well thought out. I could take my aunt to tea at the Plaza or go to a board meeting. Furthermore, it lasts through dinner in a hot restaurant and a stroll in a howling gale.

Françoise comments I have fairly sensitive skin, since it gets red easily, but because it doesn't seem to cause problems she isn't recommending special treatment. When I ask, she carefully lists products for ordinary care. It's a straightforward regimen involving five products and costs \$106.09, including tax. When I say I prefer soap for cleansing, she suggests a new one by Arden.

I asked Dr. Shupack about the use of a mask to tighten pores. His comments: To an extent, it works, but not in the way you think. “Pores don't have muscles that open or close them. But you can close them by making the skin between them swell, and you can make them look more open by making the skin between them contract,” he said. Facials often make people look better by causing a very mild swelling of the face that smoothes out fine lines for a few hours.



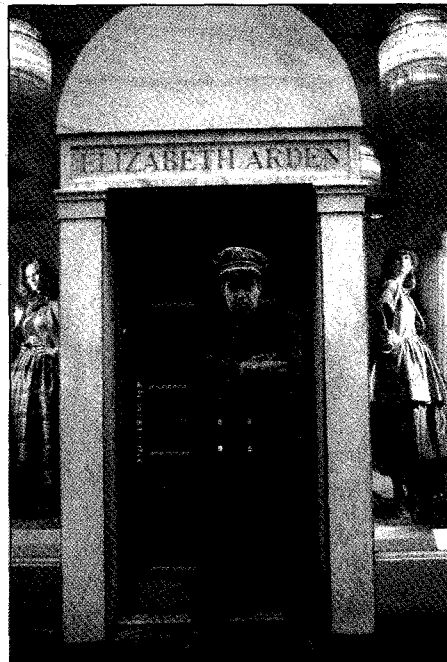
At Arden: The face within, a paraffin mask; the face without, doorman Vervoordt.

Elizabeth Arden, 691 Fifth Avenue, near 54th Street (407-7900). Women only. Basic facial, \$35. Time, about one hour. Appropriate Arden skin-care products will be recommended if you ask.

JANET SARTIN IS COLOR-CODED YELLOW and white.

I went to Sartin at Macy's, which is open to view by main-floor shoppers. The Park Avenue salon is nicer, if only because it is more private. I am treated by Sarah, who looks at my skin under a magnifying lamp, asks what I'm allergic to and what I have on. Just moisturizer, I say, and I think this misleads her, because she tells me I have “+2” oily skin, as well as enlarged pores. According to the Sartin method, skin is classified from 0, or neutral, through +4 in oiliness, which usually means fairly severe acne, or -4 in dryness. So far, I have been told my skin is “combination,” in pretty good shape, dry, and now oily, all in under a month. How these places can come to such different conclusions about the same face puzzles me.

Since I can't undress in Macy's, Sarah does an abbreviated version of the recommended regimen. The products have a wonderful citrus smell and include astringent on the famous T zone, cleansing oil under the eyes and on the upper lip and neck, followed by imaginary washing and much rinsing—imaginary because there's no water supply in the booth. Then she applies something called Skin Application to the blemishes I have acquired in my researches; this is



followed by colored astringent, which functions as makeup, and skin paste, colored oily stuff to go under the eyes and on the upper lip—it feels like Vaseline and leaves me looking oddly shiny, in contrast with the dry, powdery foundation.

Sarah pays more attention to cleanliness than any other treatment person. In salons and at makeup counters, the cosmetics have been used previously on other people. Ophthalmologists have been warning women for years not to use a friend's eye makeup, because that spreads eye infections.

The treatment is quick, about twenty minutes for the cleaning routine, another fifteen or twenty for the makeup, and then we go through the purchase of the minimum number of recommended products: nine items for \$84.43, tax included.

The good point: The Sartin regimen is based on soap-and-water cleaning for everyone. Also, Sartin does not recommend squeezing pores.

On the other hand, I think Sarah's got my skin type wrong. I think I have plain,

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“...One doctor says the salons define normal so as to exclude most of the human race...”

ordinary skin, which tends to be a bit drier in winter and a bit oilier in summer. Indeed, Dr. Lieblich says skin types change throughout the year.

Out of curiosity, I asked Dr. Poh, who is mostly in research, how she would determine whether skin was dry or oily. “Well,” she said, “I’d ask. People usually know what their skin is like. And I’d look.” If there’s any doubt, she suggested taking a piece of brown paper and gently pressing it to your face, assuming you haven’t washed for an hour or so. If the paper has noticeable oil marks on it, you’ve got oily skin. If there’s no mark, you’ve got dry skin. If there’s just a trace, it’s normal.

No salon asked me what I thought my skin type was, what I thought was wrong with it, or what I’d like it to be. Nor did anyone try the brown-paper test.

Janet Sartin, 480 Park Avenue, near 58th Street (751-5858), and Macy’s ground-floor cosmetics department (564-7444). For men and women. Average cost, \$60 for men, \$100 for women. Time, about one hour. Consultation at the Park Avenue salon given only if you agree to buy the recommended products.

SKIN-CARE SALONS HAVE BEEN appealing to men as well as women, and Helena Rubinstein recently opened its salon on Wednesday nights for men. Dr. Lieblich, an N.Y.U. dermatologist, was given a gift certificate, and reported his experience from a man’s point of view and from a physician’s:

A facial was the last thing I needed. Basically, I have good, pimple-free skin. It is a little oily, but at the time of my visit, because of the cold weather, my cheeks were slightly flaky and my lips were chapped. Both of these problems can be helped by simple moisturizers. In addition, I had several enlarged pores—you might call them blackheads—on my nose. For many of us, they are a fact of life, unrelated to acne.

I showed up for my appointment at 7:30 P.M., just as two men in their early thirties were leaving. The place occupies the entire sixth floor of a small office building and has at least ten treatment rooms, with a variety of impressive-looking equipment. Everything is peach-colored.

There were three young women at the reception desk, and I gave them my gift certificate. As far as I know, I was the only client and they closed when I left.

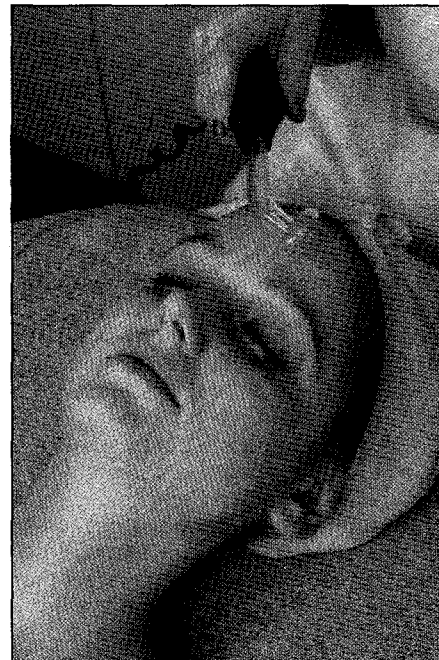
They directed me to a changing room to take off my shirt and put on a robe. There were samples of their products, as well as Johnson’s baby powder and Ivory soap.

I came out and was introduced to Christiane, a woman who looked about 30 and wore a white uniform. She spoke French and only a few words of English. I speak a little French. No one asked me any questions or

offered to explain anything, and if I had not asked questions, I think they would have just treated me and sent me home.

Christiane took me to a peach-colored treatment room with a modern contoured examining table, a complicated machine with attachments, a sink, and a stand with three sorts of creams and lotions on it. There was a professional magnifying glass and light, but no one examined my face with it.

Christiane went right to work. When I asked what she was going to do, she called in a younger woman with an English accent



At Rubinstein: High-frequency massage.

who quickly told me something about steaming my face, opening my pores, and putting a mask on.

Christiane put on a cleanser, a creamy lotion that burned slightly but felt refreshing. Then she washed it off and put on a peach-colored lotion. It tingled, so I thought it might be a freshener containing alcohol. She dried my face and applied something called “exfoliating mask containing GAM.” I have no idea what that is, and it felt more like a cream than what I expect a mask to be—something claylike and drying. In any event, she exfoliated my face with two rotating brushes attached to the machine.

My face was cleaned several times in the course of the treatment with things that looked and felt like Bufo-Puffs, a type of abrasive sponge. I was concerned that patients would think that abrasives are good for the skin. Your face is not a pot that needs scouring, and abrasion is not good for people with inflammatory acne or sensitive skin that gets red easily.

Christiane covered my eyes and steamed my face with a vaporizer, another attachment of the elaborate machine. She then removed my blackheads by squeezing them with gauze pads between her fingers. I would have expected her to use a comedo extractor, a simple instrument that applies

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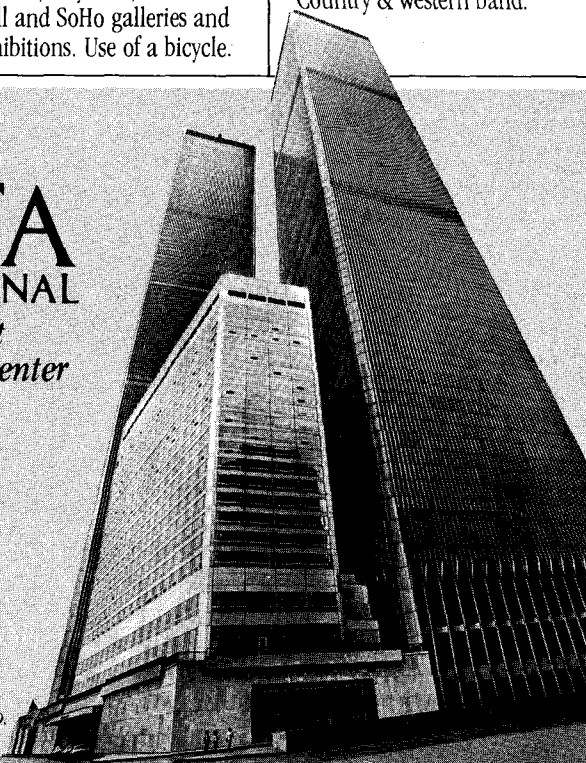
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pressure evenly all around the blackhead. It is what dermatologists use, because there is less danger of rupturing the walls of the pore and causing a pimple. Again, I was concerned that customers would think it is okay to pick at one's face. It's not, especially if you have acne, and it can produce scars.

Anyway, she then gently massaged my upper shoulders, neck, and face with a cream. The next treatment was most peculiar. After attaching a glass disk to a handle, she flipped a switch and I felt a mild tingle as she rubbed it over my shoulders and face. She said it was "high-frequency" and would improve the circulation. I have never heard of such a thing and do not know of any scientific basis for it.

After that, there was a slightly drying ten-minute facial mask, a cool spray, and an "emulsion," which was smooth and made my face feel soft. That was it.

I looked in the mirror. My face was smooth, the little flakes were gone, and my nose looked better with some of the blackheads removed. My chapped lips were still dry, as she had not done anything for them.

Although the brochure said it would take an hour and a half, I was out in an hour. The staff did not offer me any advice nor try to sell me any of the salon's products.

The next day I called and spoke to a woman named Susan, who was happy to tell me how to take care of my skin although she had never seen it. She told me to stop using soap and water, and gave me detailed instructions about using a cleanser, freshener, moisturizer, night cream, and eye cream. The products would have cost about \$100.

I asked her about the "high-frequency" machine. She said it emitted a small electrical current to stimulate circulation, kill bacteria, and break down components of the creams that got lodged in the skin. I know of no scientific basis for these ideas either.

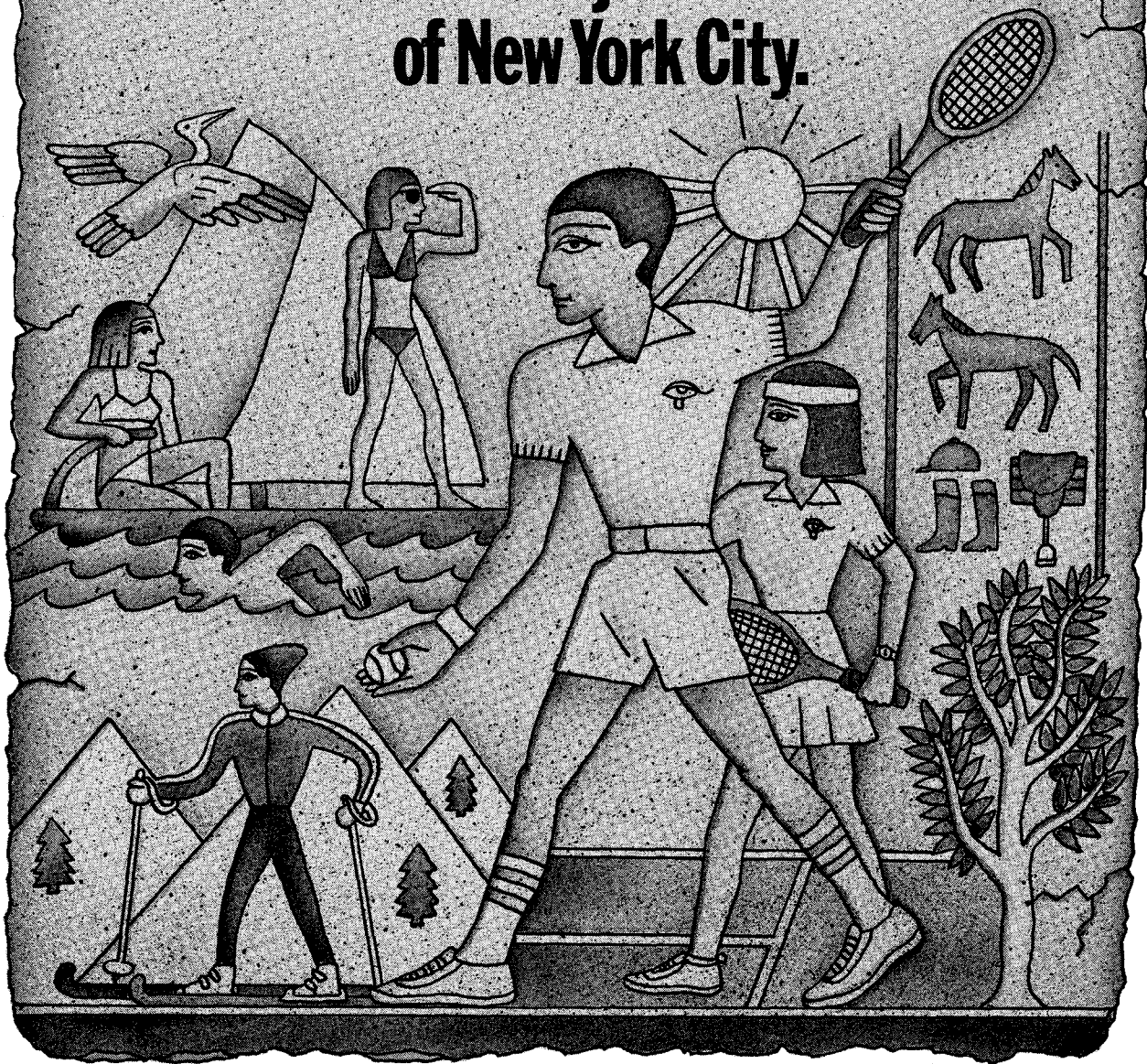
Overall, it was a pleasant experience. Christiane's hands were gentle, and all the creams felt smooth and luxuriant. I would not advocate this treatment more than once a month because of the abrasion with brushes and Buf-Pufs, not to mention the expense. I doubt the treatments could do you any serious harm, although I do not know how the staff would treat a person with severe acne. Would I do it again? Yes, but only if given another gift certificate.

Helena Rubinstein Beauté, 601 Madison Avenue, near 57th Street (980-6990). For men and women. Facials at \$40, \$50, and \$60, depending on the products used. Time, one hour for the \$40 facial, one and a half hours for the others.

I ASKED DR. KLIGMAN, AN ACNE EXPERT, whether he'd recommend skin-care salons for people with extremely troubled skin. "If you have real acne, you'd be better off going to a doctor to be treated with one of the effective prescription medications that now exist," he said. "But salon people often know how to remove blackheads that doctors are too busy to bother with, and the skin may look better as a result."

"For people with normal skin, the salons are a nice way to spend an afternoon," he said. "You're pampering yourself. It's at least as effective as psychoanalysis and cheaper."

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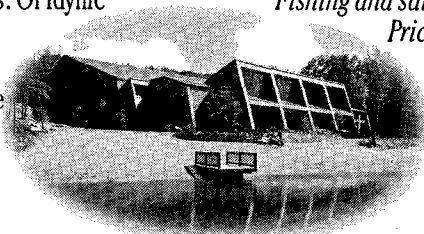
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Surrounded: Steindler amid the party fare in his East 57th Street shop.

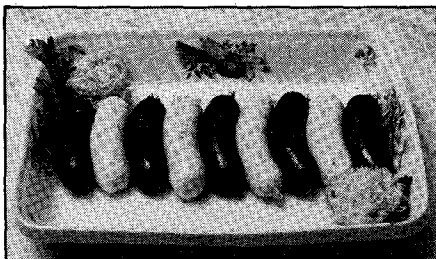
IT HAS BEEN 34 YEARS SINCE PAUL STEINDLER (past owner of the Czech Pavillion, the Duck Joint, and Paul's) left Prague, yet his English is as scrambled as riced chestnuts, and he lusts for the food of Middle Europe between the wars: nice little snacks like the lobster salad in Munich, the bass en croûte in Basel, the duck-liver pâté in Prague, the napoleons in Vienna. "There was craftsmanship in Europe," he recalls, "but today everything went to the pots."

So, last week, Steindler revived the past and opened **Paul's Charcuterie & Pâtisserie** (235 East 57th Street, 355-6478), a sparkling shop and café with white marble floors and terra-cotta-tiled walls, where the lavish cold snacks of the Austrian Empire are on display and ready to take out. (Orders of over \$25 will be delivered anywhere in Manhattan.) There are no noodles, no dumplings, no boiled potatoes to warm your heart, but there are lush galantines in clear, wobbly aspics to make you shiver all over, and bass en croûte, and sweet, mild ham to grace your buffet, and the pâtés of Prague, and the terrines of France, as well as archducal desserts like Mont-Blanc. At the small café, you can

pre-taste the food over coffee or tea or chocolate.

But the big news at Paul's is meat, and why not? Steindler grew up in a tofu-free world, when fat wasn't skimmed from the pan like some poison but swabbed up and eaten with bread. "I love fat. I understand meat. I have no cholesterol," he says as he orchestrates our tasting.

We begin with Prague ham, a Czech classic, delicate and sweet and barely salty. "Nice and pinky," says Steindler. Since ham from Prague is available only in a can, Steindler takes domestic ham, soaks it in brine, saltpeter, and dextrose, injects it every few days with the fluid, has it smoked, then braises it. (German and Hungarian pork stores and Polish butchers produce their Prague ham by a



Savory: The white and black sausages.

similar process.) At \$4.20 a half-pound it's no steal, but it's definitely ham heaven.

The bass en croûte, another dazzler for a party, looks like no real-world fish: each scale raised and crusted, each fin thick with puffed, golden mille-feuille; inside that crust, a boned striped bass filled with salmon mousse. It's \$17.50 a pound by special order. Have it delivered at the last moment, and eat it warm—don't reheat it. A six- to ten-pound fish will serve ten or more.

Paul's has familiar deluxe charcuterie: There's a spirited, slightly gamy terrine of duck made with a veal forcemeat (\$6.25 a half-pound), and a thick, strong, interesting duck-liver purée seasoned with brandy and surrounded with a gentle aspic (\$8.75 a half-pound). The salmon mousse en gelée is unimpressive, but a terrine of bay scallop with striped bass (\$8.75 a half-pound) filled with a bit of salmon mousse has a foamy texture and a nippy and terrific green sauce—a classy dish.

The real excitement, though, is in the Prague-style charcuterie: rich terrines and elegant galantines made with veal and sweetbreads. (Serve them all at room temperature.) A stuffed breast of veal in aspic has a smooth, pâté-like texture; there are tiny cubes of carrot in the forcemeat, and that fresh, delicate carrot flavor comes pelting through (\$6.50 a half-pound). Terrine of sweetbreads (\$8.50 a half-pound)—sweetbread slices with inserts of pistachio and black truffle—has a stunning flavor. Rich and spicy galantine of suckling pig (\$8.50 a half-pound) is flecked with kidney and encircled with a rim of clear white fat. The deep-red smoked breast of goose (\$17.50 a half-pound) has a certain rawness, like carpaccio, but it's richer and slightly smoky. (Have it sliced thin, like carpaccio.) Calf's brain vinaigrette (\$4.50 a serving), Steindler acknowledges, is "not for the everyday American Joe," but it's marvelous—velvety white, outspokenly rich, lightened with tart capers and remoulade sauce. Head-cheese is a winner here—cubed tender meat in amber tongue-flavored aspic (\$3.50 a half-pound).

Unlike most of Paul's dishes, the boudins (sausages) need to be reheated. The boudin blanc is made with white

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meat of chicken and black truffle (\$7 a half-pound); it's wonderful with its sauce of puréed mushroom and heavy cream, though the sauce is too bland—it needs sherry. Equally good, and much richer, the black boudin, or blood sausage (\$3.75 a half-pound), is the dish I'd want if there weren't going to be a tomorrow, but don't serve it with the Fortnum & Mason creamy horseradish sauce that Paul stocks—it's much too sweet. Buy fresh horseradish at a vegetable market.

There's nothing predictable about Paul's pâtisserie—everything brings a little surprise. Paul's dobos torte (\$1.75 a slice) has a praline filling and crackly caramelized sugar instead of chocolate on top. His napoleons (\$1.95 each) are different as well: two inches of whipped cream between thick sheetings of puff pastry. The crème pâtissière in the orange tart is flavored with Grand Marnier; it's fun to split the pâte sucrée crust into shards with a fork and use the pieces for scooping up the cream. (The cost: \$9 for a seven-inch tart, \$14 for a ten-incher.) Mont-Blanc (same prices as the orange tart) is one powerful dessert—fresh, sweet, and white—and the chocolate mousse cake (\$24 for a ten-incher) is superbly bittersweet. The lemon filling in the thick, spongelike Viennese crêpes (\$2.25 each) has a slight kiddie-pudding flavor, but the Saint-Honoré cake is superb (\$12 for a seven-inch cake, \$18 for a ten-incher).

Now that things are running smoothly, Steindler has left for Miami, where he and Joe Baum, creator of Windows on the World, are at work on Quayside, a luxurious condominium complex with restaurant facilities. Steindler plans to commute. Who, then, will mind the shop every day? His wife, Aja, hostess and co-owner of his previous restaurants, also co-owns this new place, so she'll do the managing; Paul, Jr., 38, who was chef at the Czech Pavillion, will oversee a team in the kitchen.

One hopes that now that the founder has departed, the aspics will still wobble and the pâtés remain rich and restrained, as all the good Hapsburgs were. This new venture of Paul's will be important to corporate dining rooms (catering will be a big thing), to hostesses, to everybody. But if he wants to revive the lost craftsmanship he admires, Paul should stick around, especially when he wants customers to pay these prices. Every kitchen needs somebody like him to stomp and cheer when beautiful food goes by and to lead the feeble to new tastes. He served us Tokay with our pâtisserie. "That's Château d'Yquem à la Gypsy," he said.

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Dance/Tobi Tobias

THE MEM'RY OF ALL THAT

"...Jerome Robbins and Peter Martins, each in his own way—and mood—salute the dance traditions of the past..."

"BALLET IS NOTHING BUT A RANSACKING of history." Lincoln Kirstein's observation is peculiarly relevant to the innovative repertory of the company he helped to found—the New York City Ballet, now in the final week of its winter season at the New York State Theater. Even the most forward-looking of Balanchine's ballets—*Agon*, for one—draw an essential aspect of their richness from recalling and recycling a theatrical or cultural past. Most often, Balanchine's manipulation of received materials is catalytic, transforming them utterly. A pair of recent additions to the repertory by two other resident choreographers employ traditional sources in simpler, more modest ways.

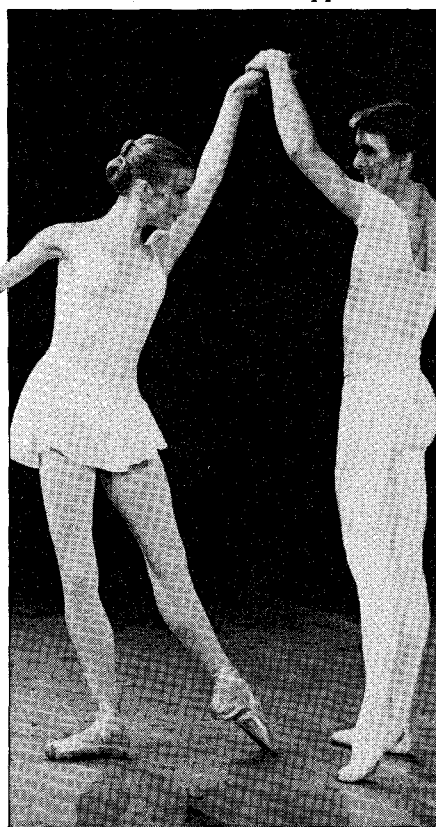
When the curtain rises on Jerome Robbins's *The Gershwin Concerto*, the Art Deco motifs on Santo Loquasto's blue-gray backdrop signal a time—the Jazz Age. All the local color in Robbins's choreography refers to the slouching, elegant body language of the era and, more specifically, to its dances: the Charleston and the kind of improvised movement—sensual shoulder shrugs and pelvic grinds—that is evoked by the blues.

Mind you, this is only part of the show. Just as in Gershwin's score, the colloquialisms are offset by formal devices; the 1925 Piano Concerto in F was the songwriter's first symphonic essay. As if guided by the music, Robbins sets four soloists—Maria Calegari, Darci Kistler, Christopher d'Amboise, and Mel Tomlinson—against an ensemble of two dozen, deploying this cast in ever-shifting phalanxes, playing mass against individual.

Robbins is in his element here. There's no one in the business better than he at this numbers game. The full troops, in gleaming practice clothes of raspberry and burnt-orange, appear right at the start and get the joint jumping; they vanish as suddenly when Calegari strolls on in her pure-white soloist's dress. As soon as she establishes her aloof, sultry character, one line of five men and one of three enter and saunter back and forth on parallel diagonals, eyeing her; the formation dissolves and the men re-align vertically, four and four. At the climax of the musi-

cal passage, all twelve men return to swarm around Calegari, followed by the women, who surround them in a wheeling circle as they lift the soloist high and let her swoon backward, almost in slow motion.

Elsewhere, Robbins has a field day with the multiple factors of 12 and 24. He backs each soloist with a mini-army plucked from the double dozen, allows the female soloists to "disappear" in a



Gershwin duo: Kistler and d'Amboise.

field of their sisters, and repeatedly drops a white-clad solo figure into a wash of empty space, while cramming the larger, adjacent area with rhythmically pulsating bodies in hot, bright colors. Every intimacy—be it the now sassy, now dulcet duet for Kistler and d'Amboise or the coolly erotic one for Tomlinson and Calegari—is watched by members of the anonymous crowd.

I wish I liked this ballet better. It contains much to admire, but not enough to love. The sheer craft of it is flabbergasting. And Robbins's keenness

in implementing Gershwin's thematic suggestions—of urban vitality and urban loneliness—is very fine. But the whole business seems calculated. Only one sequence appealed to me spontaneously: In the second movement, Tomlinson wanders into a throng of meditative young women. The two wittiest and prettiest present themselves to him with a teasing formal bow. Tomlinson hunkers down to watch Kistler show off for him; when he rises to join her dance, Calegari drifts away. But the siren returns to steal the catch of the season from her innocent friend.

After this second coupling, Tomlinson disappears. The sisterhood breaks up and wanders away too. Kistler and Calegari follow in their wake to opposite sides of the vast stage where they hesitate, turn, then raise an arm in an ambiguous salute—half recognition, half farewell. With this gesture, the fairly abstract passage becomes, retrospectively, a bittersweet reminiscence that might begin, "When did we stop being friends? Oh, I remember now. It was the summer we were both in love with that boy ... what was his name?"

The company's acquisition of Peter Martins's *The Magic Flute* can be understood as one of Balanchine's periodic attacks of unabashed nostalgia. Back in St. Petersburg in 1893, Marius Petipa's right-hand man, Lev (Swan Lake, Act II) Ivanov, choreographed a little number for a student performance at the Imperial Ballet School attached to the renowned Maryinsky Theatre. Set to a tuneful score by Riccardo Drigo, it was a piece of some anecdotal charm. The farmer's daughter, Lise, loves and is loved by an engaging local boy, Luke, while her greedy parents encourage the suit of a decrepit but still lecherous Marquis. Through uncalculating kindness, Luke comes into possession of a magic flute that causes its hearers to dance uncontrollably. With it, our hero discombobulates the opposition and gains his heart's desire.

Ivanov's *Magic Flute* earned a niche in dance history through its casting. Several of the original adolescent principals became celebrated performers, teachers, and choreographers; one of them was Michel Fokine. In 1901 the parent com-

pany at the Maryinsky took the ballet into its repertory for Anna Pavlova. Trained at the Maryinsky a generation later, Balanchine performed both main male roles.

Russians never forget. In 1981, Balanchine, in his turn, assigned his right-hand man to renovate the piece for the annual Workshop Performances of the School of American Ballet, where young dancers are bred for the Maryinsky in Manhattan (space-age style), the New York City Ballet. Plot and score were handed over to Peter Martins with instructions to make the choreography "all new." Martins carried out his job with distinction, avoiding the pitfall of quaintness and creating fit challenges to the fledgling professionals' formidable technique. The old-fashioned mime necessary to the narrative and to the comic effects of the piece was made palatable by the earnestness of the youngsters' efforts in a medium wholly alien to them.

The transfer of Martins's *Magic Flute* to the enormous stage of the State Theater and, with some exceptions, to dancers who are older and more stage-wise, has done it no good. Soloists, couples, even the quartet of Lise's frisky girl friends, threaten to drown in the pools of empty space that surround them. The mime, now played broadly enough to reach the eyes of the furthestmost spectators, has become bloodless; the gestures register, but they express nothing personal. With the dancing itself sleeker, the gap widens between the nineteenth-century storybook elements and the twentieth-century technology of Martins's dances. David Mitchell's designs—traditional in inspiration, contemporary in their palette of sour pastels—reinforce the discrepancy.

If the production has lost the intimacy and disarming naïveté it had as a *pièce d'occasion*, there are sections of it that are indestructible—notably Luke's soft, sailing solo in the betrothal duet and its foil, a pizzicato variation for Lise that perfectly describes her piquant character. Martins has also worked in a bevy of little children (from S.A.B., of course) in ways that can only be called inspired. Six Lilliputian Lukes accompany the hero's daredevil opening solo with endearing bravado; their future partners, a dozen small, grave maidens, patter on only in the closing passages, so that the sweetest surprise—the idea of a whole village in miniature—is saved for last.

The immensely likable Jock Soto and the hoydenish Katrina Killian appear in their original roles, opposite new partners. Soto is paired with Darci Kistler, who is a marvel, but already too much of a ballerina for this soubrette part. Killian is assigned to Helgi Tomasson, whose airy, boyish style doesn't quite conceal the fact that he's a grown-up with a teenybopper in his arms.

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MAKING THE LOWLY LOWLIER

“...Sholom Aleichem's old tales are paltry stuff. Elizabeth Swados's new *Lullabye* has no plot and no real people...”

THE PROGRAM FOR *The World of Sholom Aleichem* contains no information about the author. I guess Sholom Aleichem is so well known and so well loved by those who know and love him that he needs no introduction to them; for the others, presumably, the case is hopeless anyway, so why bother? I know next to nothing about Sholom Aleichem except that he was a pseudonymous Yiddish storyteller some of whose stories became *Fiddler on the Roof* and some of whose stories became this. I was less than enthusiastic about *Fiddler*, but I was bored out of my wits by *The World of Sholom Aleichem*. I have no idea how these four stories read on the page (not much better, I suspect), but as adapted for the stage by Arnold Perl (who gets no program note either), they are simpleminded little pseudo-folk tales—or maybe even real ones—and paltry stuff. Let's assume that no one considers disparaging Sholom Aleichem tantamount to defacing a synagogue.

The humor of the first item, “A Tale of Chelm” (which served as inspiration, if that is the word for it, for Neil Simon's *Fools*), consists of a village being so benighted that its schoolteacher cannot tell the difference between a billy goat and what is elegantly referred to as a “lady goat.” The humor in “The Bandit” consists mostly of the inept bandit's inability to get more than two rubles off Sholom Aleichem and the author's ability to turn the encounter into a story and so get paid for it. Let me hope that the story fetched more than two rubles. The humor in “Bontche Schweig” consists of the melancholy fact that when the lowliest and humblest of Jews gets into Heaven and there is rejoicing among God and his angels at how good this man was for enduring the greatest lowliness with the greatest humility, so that God grants him anything he wants, all he can ask for is a daily hot bun with butter.

The last story, “The High School,” is somewhat longer and slightly more theatrical, though it too comes across more like “story theater” than real theater. It concerns the heroic efforts of a family of Polish Jews to beat the brutal quota system and get their son into a high school. Though the characterizations and jokes are just as obvious and feeble as in the other tales (I can't call them plays), there



Heavenly hosts: Jack Gilford as Bontche Schweig in Sholom Aleichem's better world.

is a gallant spirit at work here as the indomitable mother and tireless son get the weak-kneed and foot-dragging father to join in the fight, and there is an unsurprising but wry final twist as well.

All the principal roles are played by Jack Gilford, a comedian whose shtick consists of looking and sounding concave, which I have never found funny and do not find so now. As narrator and as bandit, Joe Silver contributes *his* shtick, which consists of trying to make utter charmlessness appear winsome. It doesn't work. In the supporting cast, Sally-Jane Heit and Mitchell Jason fare best, but their roles are hardly demanding. Karl Eigsti's scenery and Robby Monk's lighting are, at any rate, functional, and Pearl Somner's costumes have a nice sense of humor. The production was directed by Milton Moss and supervised by Larry Arrick, and there is stage movement by Pearl Lang. None of them can get the proceedings off the ground, not even in “Bontche Schweig,” which takes place in Heaven.

IF LITTLE MISS MUFFET HAD GOT OFF HER tuffet (or even stayed on it) to write a musical about pimps and whores, the result would have been rather like Elizabeth Swados's *Lullabye and Goodnight*. Except, of course, that Miss Muffet, like

a well-brought-up little girl, would not have misspelled “lullaby.” As it is, the show's chief distinction may well be the misspelling of its own name.

Miss Swados is a composer of talent and has in the past, usually to other people's lyrics, written some highly accomplished songs. Though she has composed in many styles, often employing outlandish instruments, she has done best in a simple vein—which, when you consider how mined that vein has been, is no mean achievement. Although her skills have not always been applied to topics congenial to her (the Vietnam musical, *Dispatches*, being her worst disaster), *Lullabye and Goodnight* is the first time she shows absolutely no understanding or sympathy for her material, even while striving for broad, commercial effects that, at present, are far beyond her auctorial and directorial reach.

The show concerns *Lullabye*, a young woman from the Midwest, who is picked up by Snow, a black pimp, at the Port Authority Bus Terminal and promptly impressed into his stable of prostitutes. Snow's device is to pretend mad, immediate love for *Lullabye*, who has escaped from a husband who beat her, and a few silken words and clothes are enough to win her over. Do not make the

mistake of assuming, however, that there is anything like a plot or characterization here. Snow has four whores besides Lullabye who are just a bunch of chorines with punk or ethnic overtones, but no real personalities. He also has a coterie of four sub-pimps, who make no sense at all except as chorus boys.

The story is told almost exclusively in song and dance, which would be fine if the songs told a coherent and credible story, and if the dances (by Ara Fitzgerald) were the least bit inventive. The main problems are, first, that neither Snow nor Lullabye is a remotely believable human being (the breath of motivation could hardly move a toy balloon), and, second, that "the life" of pimps and whores as imagined by Swados resembles the real thing as much as the kitchen sink at Buckingham Palace resembles a cesspool. We do not fathom why Lullabye's nice husband became a wife beater, why the seemingly intelligent Lullabye falls for Snow's obvious line, why she takes so quickly and easily to prostitution, why she rebels just as quickly and easily, why she can persuade in a trice her hardened but intimidated fellow whores to join her rebellion, why neither the knife-wielding Snow nor his backup group of pimpets can stop the uprising, why the knife drops tamely from Snow's hand, why Lullabye can simply pick it up and, holding it to his throat, crushingly humiliate him, then walk away physically unscathed and morally triumphant.

True, one of the whores briefly and amiably brandishes a whip, and Snow administers a stylized beating to Lullabye in languid slow motion—and that is as close as we get to the less endearing aspects of prostitution. None of the real horror is there, not even in slow motion or pantomime. Although Snow is granted a rather unconvincing (but no more so than the rest) soliloquy of recovery at the end, the entire show looks like nothing so much as the wish-fulfillment fantasy of a woman who feels abused by men. Hence this St. Joan-of-42nd Street dream of glory; the basic nobility of the whores and ignobleness of the pimps; the ludicrously pontificating lyrics, e.g., "Your self-respect is crucial,/ But if the mind stays enslaved,/ The body has no place to go"; and the easy victory of the good little heroine—exactly as Miss Muffet would have imagined it. You wouldn't think that a pimp could be done injustice to, yet Miss Swados has managed it; worse yet, by patronizing oversimplification she has succeeded in caricaturing even her own heroic surrogate.

The production has a makeshift aura, with the able David Jenkins's set looking hastily slapped together and not used fully by Miss Swados's staging. The cast does about as well as could be expected

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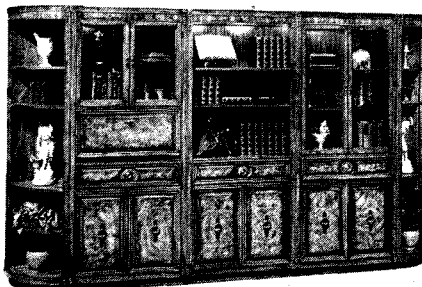
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with impossible material, from which
only two songs, "Why We Do It" and
"Don't You Ever Give It All Away,"
stand out, though two or three others are
also quite good. Jossie de Guzman and
Larry Marshall could doubtless make
something out of the leads if they were
better written; among the rest, Olga
Merediz, although not built like a
dancer, moves best. The onstage
bands—one male, one female, carefully
segregated—perform their own or-
chestrations pleasantly, with Judith
Fleischer at the female piano exuding
particularly winning enthusiasm.

I LIKED BERNARD SLADE'S FIRST BROAD-
way play, *Same Time, Next Year*, but my
approbation has been diminishing with
every subsequent Slade offering. The
latest, *Special Occasions*, which closed
after one performance, was a sort of
recycling of *Same Time, Next Year*, or,
more precisely, that play turned inside
out. I could clarify this aperçu, and
would have done so had the play lasted,
but, as things are, let's just leave it at
that. *Special Occasions* was really de-
signed-for-television comedy coming
from what may become known as the
American branch of the Slade School of
Design: here and there a genuine wise-
crack, surrounded by others that are less
wise than cracked. And there were con-
siderable stretches during which the
play deluded itself into trying to get
along on no gags at all.

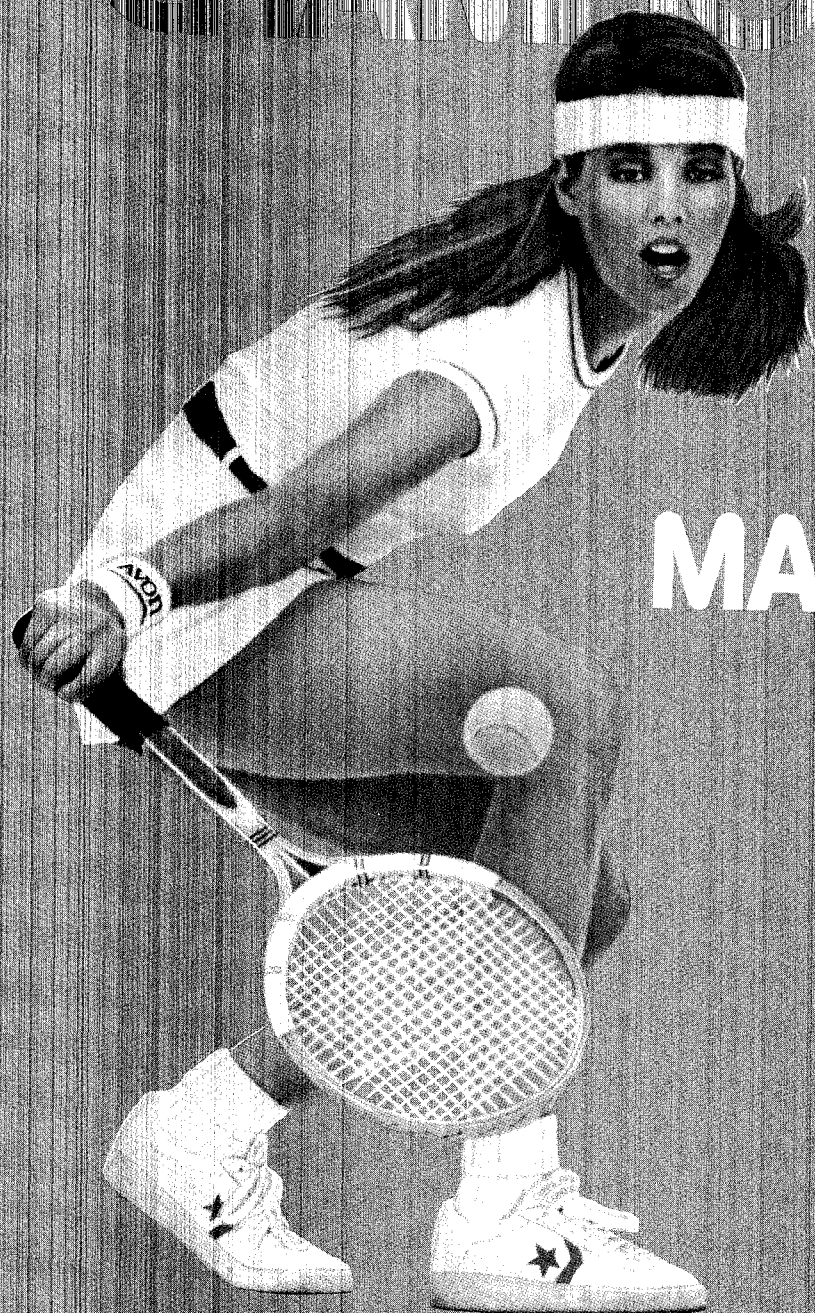
What was nice about this two-charac-
ter play was Suzanne Pleshette, who
gave an honest, straightforward per-
formance that was likable throughout.
Richard Mulligan, who played her once
and future husband, is an actor devoid of
grace and finesse, and clumped his way
through the affair like a baseball bat
impersonating a butter knife. There was
adequate scenery by David Jenkins, su-
perb costuming by Jennifer von Mayr-
hausen (can they revive the dresses with-
out the play?), and strangely perfunctory
lighting from Tharon Musser. Gene Saks
directed stodgily: Recall what Peter Hall
did in *Bedroom Farce* with a sufferer
from backache trying to clamber into
bed, then compare it with the similar
scene here.

Still, it was bracing to hear the
vaguely autobiographical hero, a TV
writer turned playwright, confess: "I had
a minimal talent. I stretched it as far as
it can go." I just hope Mr. Slade did not
expect us to contradict him. At the same
time, I wonder just how our producers
select a play. Do they look for merit?
Not likely. Or do they ask: "How many
sets? How many actors? What stars are
currently available?" There is nothing
wrong with boulevard comedy (though
there is nothing great about it either),
provided it too is chosen for its quality,
not merely for its economics.

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The richest, best attended
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THE \$300,000 AVON CHAMPIONSHIPS



MARCH 24-28



madison square garden

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THE \$300,000 AVON CHAMPIONSHIPS

by Spence Conley

It has the richest purse and a cast of players virtually without equal, but the essential element of the \$300,000 Avon Championships, the catalyst that makes it all function so smoothly, is an innovative format of competition.

It is a carefully devised double-elimination plan that showcases the leading competitors in women's professional tennis in such a way that the game remains bigger than its participants.

In this format, which fits so well with the expectations of New York tennis fans and the intense atmosphere of Madison Square Garden, the eight players who qualify have two chances to survive to the semifinals: Two wins and you're in! Two losses and you're out!

The format achieves two important goals: It not only motivates players by putting something at stake in each match, it also assures that the fans will get their money's worth in entertainment.

"It's as if you began the U.S. Open or Wimbledon at the quarterfinals," explains Tournament Director, Ella Musolino, a co-founder with Tournament Administrator, Bill Goldstein, of the sports marketing firm, Sports Etcetera. "There are no meaningless matches as there were in the old round-robin format."

Here's how it all works:

In addition to the prize money each player wins at the various stops in the Avon Championship Tennis Circuit, she receives point values for each dollar earned. At the conclusion of the 11-stop winter tour, the eight leading point-getters qualify for the \$300,000 Championships at the Garden, if they have played in a minimum of five events. This year for the



TOP: Madison Square Garden
BOTTOM: Martina Navratilova

first time, the structure has been modified to take into account the possibility of earlier tour injury. Therefore, if a player wins one or more events, and has accumulated enough points, she could technically qualify for the Garden Championships.

Once in the tournament, the players are seeded according to order of finish in the point race and then the matches are drawn, dividing the eight players into two groups of four. After the first round, winners play winners and losers play losers. The two players with 2-0 records go on to the semis; the two who are 0-2 go home; the four who are 1-1 play for the two remaining spots to fill out the semi-final field. Once in the semis, in order to eliminate duplicate matches from the earlier rounds, players may exchange opponents.

A brief study of the draw sheet allows the fans to acquaint themselves with how the players have got to their positions.

The tournament is divided into just five sessions, one each day, which results in more matches per session, thus more tennis for the money.

"On Wednesday and Thursday, our first two days, the schedule calls for four separate singles matches each session," says Goldstein. "When one remembers that the eight athletes competing in those matches are the top eight among all touring pros, and that one ticket allows the patrons to see all of them play in a single session, we think real value is obvious. The rest of the sessions are loaded with top-notch tennis as well."

There's little doubt that the format has been a success, especially from Avon's point of view.

"I definitely like this format," says two-time Avon champion, Martina Navratilova. "It really does give the fan proper value. But from the player's viewpoint, it is particularly important because each match counts for something. And the players know exactly what is at stake each time out. Good players play tough tennis every time out. Pride is always a strong motivator. But it doesn't always work that way. So what is the point of having these quality players risk injury by playing a tennis match that doesn't count? And we love offering the fans so much tennis per session. It seems to make each day a spectacular."

The Avon Championships has the right formula for everybody," she says. "It works."

PHOTO CREDITS:
TOP—©GEORGE KALINSKY, 1982
BOTTOM—©CHERYL A. TRAENDLY, 1981

PLAYERS PICK AVON CHAMPIONSHIPS TOPS IN TENNIS

by Shep Goldberg

ALL PHOTOGRAPHS
©JANEART, LTD. 1982

Chris Evert Lloyd sees it as the ultimate test of her ability. For Tracy Austin, it's a major title on the line. And for Martina, it's the opportunity to play in front of "her fans."

The \$300,000 Avon Championships mean different things to different players. But there is one dominant feeling that comes through when any of the players are asked about playing in this grande dame of the Avon circuit: an overwhelming sense of excitement.

The excitement of a showdown between the best in women's tennis; of competing in one of the most prestigious tournaments of the year; of playing in front of record crowds in Madison Square Garden.

Several of the top women players recently spoke about this year's upcoming Championships. All emphasized the pressure, caliber of play, and importance of playing in this major event. And all admitted that it was a situation they loved being in.

"There's more pressure playing the Avon Championships than most other tournaments," says Chris Evert Lloyd, the winningest player in women's tennis. "In other tournaments you can have one or two easy rounds and you don't have to peak mentally for those matches. But the first match of the Championships you could play someone who has beaten you before and you have to produce your best tennis on the first night that you play—and every night after that!"

Tracy Austin is another who knows about the pressures of playing in the Avon Championships. Winner of the event in 1980, the 19-year old from Rolling Hills, CA, ranks the Championships alongside the biggest tournaments in tennis.

"This is a huge title," she says. "I think the Avon title is right in there with Wimbledon, the U.S. Open, and the Australian Open. It's a big tournament because all of the top women are in it."

Martina Navratilova, the defending Avon singles and doubles (with Pam Shriver) champion, sees the Avon Championships as the natural climax to the entire Avon circuit.

"I look at the Avon Championships as the culmination of a good season for me," she says. "The Avon winter circuit is my favorite of the year, and winning the Championship would be the perfect ending to my 1982 winter tour."

Like Navratilova, Wendy Turnbull and Hana Mandlikova believe that the Avon Championships are especially meaningful because of the long and difficult road that it takes to get there.

"With the Avon Championships, it's how you've performed over an 11-week period," says Turnbull, who has been to the Championships as both a singles and doubles player. "You have to play really well the entire tour because if you have a couple of bad tournaments you won't get into the Championships."

Mandlikova agrees: "It's very tough to get to the final eight because it takes 11 weeks to get there. And then when you do get there, you're playing against the best players. That's what makes it such an important tournament."

Andrea Jaeger, who last year made it to the finals of the Avon Championships, uses the tournament as a barometer of

her overall game.

"Last year, I played well during the Avon circuit and made it to the Championships," says the 16-year old. "If I make it to the Championships this year, it will mean that my game has improved because each year the Avon field gets stronger."

When asked, none of the players would name the opponents she would most-likely like to face in the Avon Championships. However, when it came to naming the building in which they would like to play the Championships, the answer was spontaneous and unanimous: Madison Square Garden.

"I feel that Madison Square Garden is a very special facility," says Evert Lloyd. "In the world, in the whole world, it's the best and biggest arena and I love to play in it."

Turnbull shares those sentiments, adding: "It has the best atmosphere. Just saying, 'I'm playing in Madison Square Garden' means an awful lot. It's a good place to play tennis and it really gets the adrenalin flowing."

Navratilova, who has become a favorite of the New York fans, hopes to use the crowd support to her advantage.

"The Garden crowds really get into the matches," she says. "They're very vocal and I've had the good fortune of having them behind me this past year. I'm really looking forward to this year's Championship because

I hope the crowd will still be on my side and that should really help."

Austin also appreciates the spirited crowd. "I love playing in Madison Square Garden, I just love it!" she says. "The crowds really get into the matches and I think it's fun to play in front of that type of crowd. And we always have a great crowd.

We've broken the attendance record the last two years."

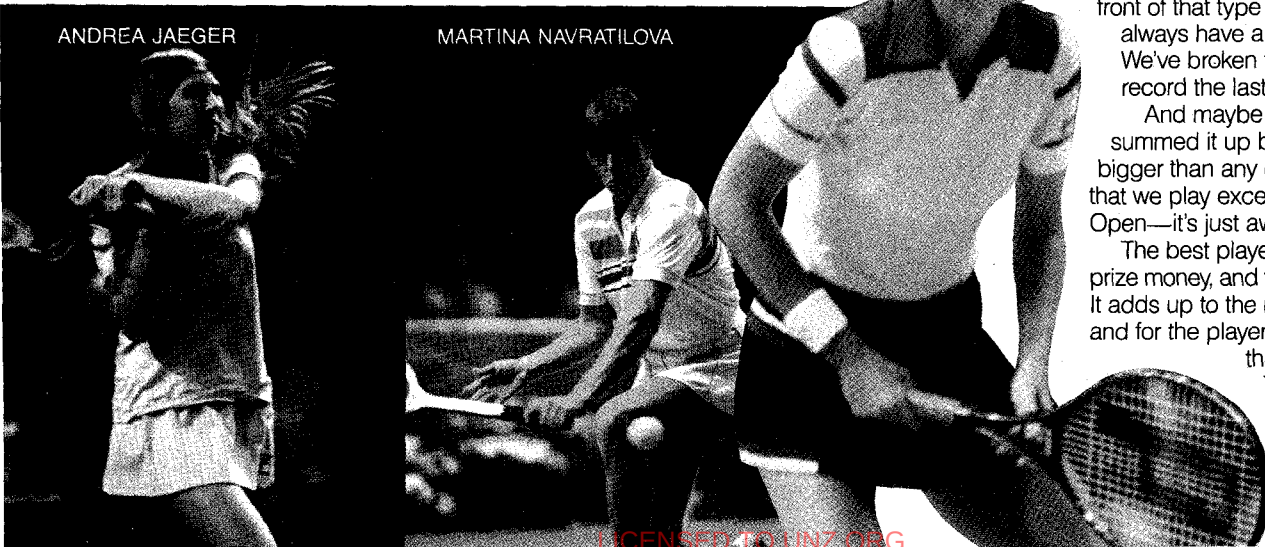
And maybe Pam Shriver summed it up best by saying, "It's bigger than any outdoor stadium that we play except for the U.S. Open—it's just awesome."

The best players, the richest prize money, and the biggest crowds. It adds up to the most excitement, and for the players and the fans,

that's what the Avon Tennis Championships are all about.

ANDREA JAEGER

MARTINA NAVRATILOVA



PAM SHRIVER

ADVERTISEMENT

BEHIND THE SCENES at the AVON CHAMPIONSHIPS

by Peter Talbert

ALL PHOTOGRAPHS
© JANEART, LTD. 1982

The Avon Championships has a style as electric and exuberant as the athletic landmark it visits each March. Now in its fourth year, "The Championships" at Madison Square Garden has secured a slot in tennis' world-class events. It is the richest, best attended and most prestigious women's tournament in the world.

As the culmination of the 11 city Avon tour, the Madison Square Garden final reflects not only the essence of competitive women's sports, but surpasses its own records every year as a major sports promotion. The 11 cities that make up the tour vie to attract the best fields, the largest crowds, and to generate the most excitement. This requires attention to an incredible number of behind-the-scenes items ranging from anthem singers to potted palms.

New York City, with perhaps the toughest critics in the nation, demands nothing less than blue-chip value for dollars. The presentation is as significant as the product.

The New York Championships' unqualified success is the result of a year-long marketing and public relations effort by Avon Products, Inc.—the sponsor and standard-bearer for the entire circuit—and Madison Square Garden, the promoter.

William J. Corbett, Avon's Director of Public Relations, Kathrine Switzer, Director of Sports Programs and Lynn Baron, Manager of Sports Programs, head a staff of tennis specialists who handle publicity, advertising and marketing for the 22 cities on both the Avon Championship tour and the Avon Futures Circuit (Avon's developmental tour for up-and-coming players).

Since its 1979 inaugural, The Championships in New York City has established unprecedented credentials. Managing the event for the Garden and establishing its pre-eminence in the tennis world are Ella Musolino, Tournament Director of the event, and Bill Goldstein, Tournament Administrator, co-founders of the New York based sports marketing firm *Sports Etcetera*.

The attendance figures, the bottom line in any sporting event, speak volumes regarding the efficiency of this coalition. Total week-long spectator numbers have skyrocketed to last year's record 59,184 and box seats are sold out one month before the first ball is put in play.

Crisis is the normal order of the day for the technicians of the event. Superstars arrive with colorful entourages of mothers, fathers, coaches, beaus and dogs, requesting unexpected items from Plaza suites to a block of tickets for a high school chum. The housing and transportation system alone is worthy of a full staff of air and ground engineers.

The New York experience can be a trifle unnerving for professionals accustomed to the pampering of the nation's smaller metro areas. They arrive at the Garden

having been toasted by Kansas City, Oakland, Cincinnati, and the like, only to find their thunder being shared with Luciano Pavarotti, Aileen Quinn of "Annie" fame, and all sorts of other celebrities and exotic happenings.

The challenge for the tournament staff is certainly less glamorous, but not less demanding. Their job turns from year-long promotion to split-second staging on the actual days of the event.

"The Knicks play the Cavaliers on Tuesday night," explains Musolino. "When basketball ends around 10 p.m., the workers dismantle and set-up our ensemble—court, banners, bunting, carpeting, flower boxes and shrubs. We work all night so all systems are go at 10 a.m. the next morning when the session commences, and believe me, all the 'i's' are dotted and the 't's' crossed on time. There is no room for any delays, otherwise we run into the NIT's that night. We must be finished Wednesday by 4 p.m.—no matter what."

Goldstein agrees that the pace is extraordinary.

"It sounds unbelievable, but having worked through the night Tuesday to get ready for Wednesday morning, we are subsequently forced to rip our entire set-up out of the main arena three or four more times before the end of the event. This year we've caught a break because the Rangers are not playing at home Saturday night—although any day now I expect to be informed about a last minute booking of an exhibition between Andre the Giant and Smokey the Bear. This is all part of playing in the Garden. We think it is very much worth the strain," adds Goldstein.

Staging the Avon Championship at the Garden may be life in the fast lane, but the ticket in this case is a pass to some of the most breathtaking women's tennis in the world.

As Martina Navratilova, the 1981 Avon Champion, said, "This is one tournament I wouldn't want to miss. I just love the Apple."



Martina
Navratilova

MAGIC MIRROR

“...*Flaws in the Glass* is a storehouse of tough, terse observations and scenic descriptions of wonderful luminosity...”

Flaws in the Glass, by Patrick White.
The Viking Press; 260 pages; \$14.95.

PATRICK WHITE IS HOMOSEXUAL, ASTHMATIC, and Australian, but what bothers him is that he is the son of rich parents.

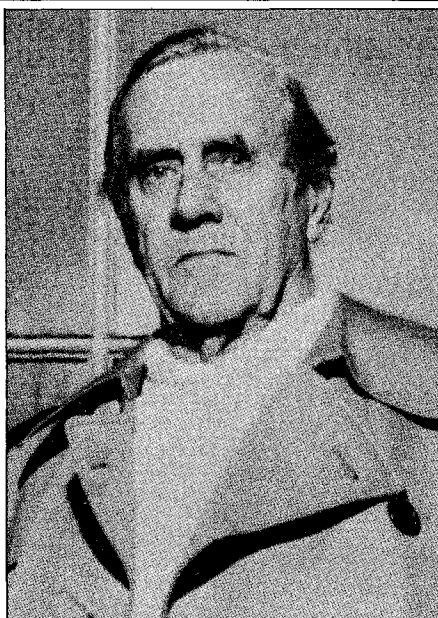
This really is an extraordinary book; on every page is to be found something that Gerard Manley Hopkins would have called “sparse, original, strange.”

Flaws in the Glass begins with a short account of the long life of the Nobel Prize-winning novelist and playwright whose most famous work is *Voss*. Mr. White became a traveler almost at birth. At the age of six months he was taken from Britain to Australia, where, described as “that terrible little boy,” he lived until his mother, whom quite reasonably he admired rather than loved, took him back to England to serve “a four-year prison sentence” at a school in Cheltenham. After completing his education at Cambridge, he came to America to find someone to take what he calls his first published and best-forgotten novel, *Happy Valley*, but soon could not bear the guilt of being away from Britain during Mr. Hitler’s war.

A hilarious section entitled “Journeys” tells us about trips undertaken chiefly over choppy seas among vomiting fellow passengers to unsatisfactory Greek islands. After them we come to a few short essays about some of his friends or enemies and finally to some ludicrous notes to which our attention has been drawn by a pox of asterisks that disfigures almost every foregoing page. “*Gebel*,” for instance, is explained as “mountain.” Could the author not have put the English word in the text and refrained from dazzling us with his knowledge of Arabic?

Mr. White confesses (possibly, boasts) to being vain, to having a bitter nature, and to falling short in his love of human beings. These are faults that most of us are willing to condone, if not actually to pardon, because we find such large deposits of them in our own natures. What is hard to bear is not any of the weaknesses he names but his contempt for the ordinariness of others. More than once he begins a sentence with some such

Quentin Crisp is the author of *The Naked Civil Servant*, *How to Have a Life-Style*, and, most recently, *How to Become a Virgin*.



White: Silliness, scorn, genius.

words as “At the risk of being thought a prig...” The risk is taken; the danger is not always averted. On being shown a movie depicting the Greek mountain Pelion being turned into a ski resort, the author becomes deeply incensed. What, for heaven’s—I mean, for Zeus’s—sake, is wrong with someone sliding down a mountain for the fun of it? Another example of this lofty attitude is given to us when poor Sidney Nolan, appallingly treated in this book, is scourged for chasing after recognition when he needed none. What is wrong with recognition, and who is to say that the painter did not need it? Artists in any medium are nothing more than a bunch of hooligans who cannot live within their income of admiration. The least intolerable members of this rabble of egomaniacs are actors, because they are the least hypocritical. The rest spend their lives peeping through a hedge of words, noises, or daubs of color for fear of being seen quivering with rage when anybody saunters by uncaring.

Even more worrying than his almost universal scorn is the author’s preoccupation with nationality. While in the British air force in “silken, boring” Alexandria, he met Manoly, to whom this book is dedicated and about whom the most likable passages in it are written.

To us this numinous figure would have been Greek, but to the author he is Greece, just as, to himself, Mr. White is not merely Australian but Australia. I walk warily in the presence of a Nobel Prize winner, but is not this posture just a high-sophisticated form of that silliness that leads the English to label (and libel) the Scots as parsimonious and all Welshmen as thieves? Nay, I will step farther into the open and say that everything that has gone wrong with the world since the place was thrown open to the public has been caused by one man allowing himself to be blinded to the individual worth of another by a geographical accident.

In airing all these disagreements with the opinions of Mr. White, I in no way seek to deter anyone from gazing at his fascinating self-portrait. Even if some readers find themselves in accord with me, having their antipathies aroused by so great a man will be a perverse pleasure, like the sting of horseradish sauce on beef. Seen in any light, this book is a storehouse of tough, terse observations about the human condition (“Blood is the river which cannot be crossed”) and scenic descriptions of wonderful luminosity—the “operatic splendor” of the Santorini cliffs and Navarino Bay, “a mirror flashing every letter in the code of beauty.”

In general, *Flaws in the Glass* is a tasty meal indifferently served. At times its lack of chronology leads to bewilderment; at others it is effective, as when pictures of people met in childhood are shot through with subliminal glimpses of them in old age, but I see this slapdash quality giving rise to a problem in the future. It is difficult to set the table for dinner with the breakfast things still lying around. I trust the crumby disorder found here will not hamper whoever comes to write the fully organized biography of this truly original genius.

By Our Contributors

Bad Dreams, by Anthony Haden-Guest.
Macmillan; 420 pages; \$14.95.

Colette Rossant’s After-Five Gourmet. Random House; 288 pages; \$15.50.

Reverse Angle, by John Simon. Clarkson N. Potter; 384 pages; \$17.95.

BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan



Cotton Tales

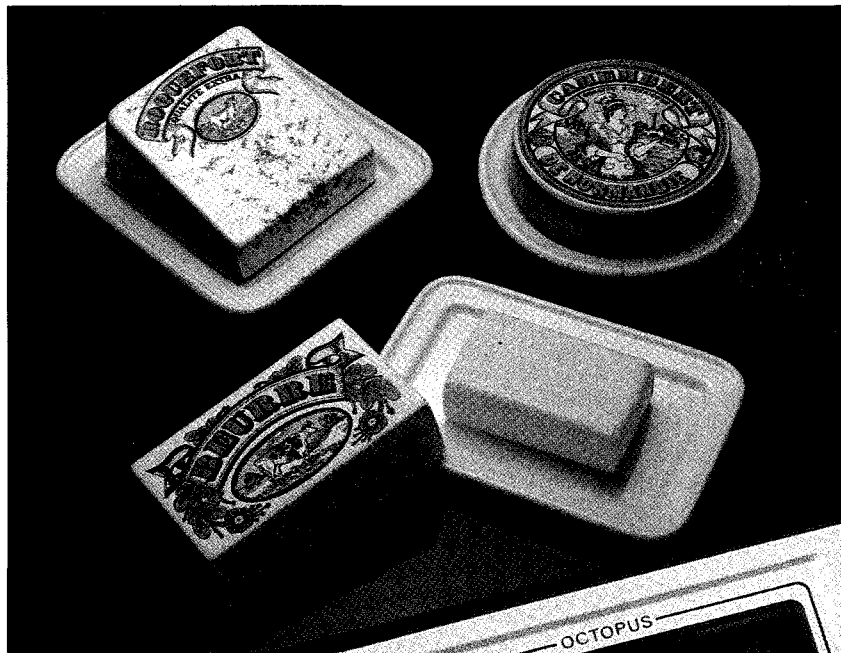
Remember the sixties? An Indian-print cotton on every bed in the dorm? Well, Handblock, a newish shop on the Upper West Side, puts the cliché to rest. Two Canadians, April and Chris Cornell, have worked with partners in India to turn traditional and not-so-traditional Indian motifs into table and bed linens that meet more sophisticated needs. For the bed, there are duvet covers (\$60 and \$80), pillow covers (\$6.50), and bolster covers (\$13.50 to \$32.50); for the table, place mats (\$3.25), napkins (\$2.25 to \$3.50), and cloths (\$20 to \$36).

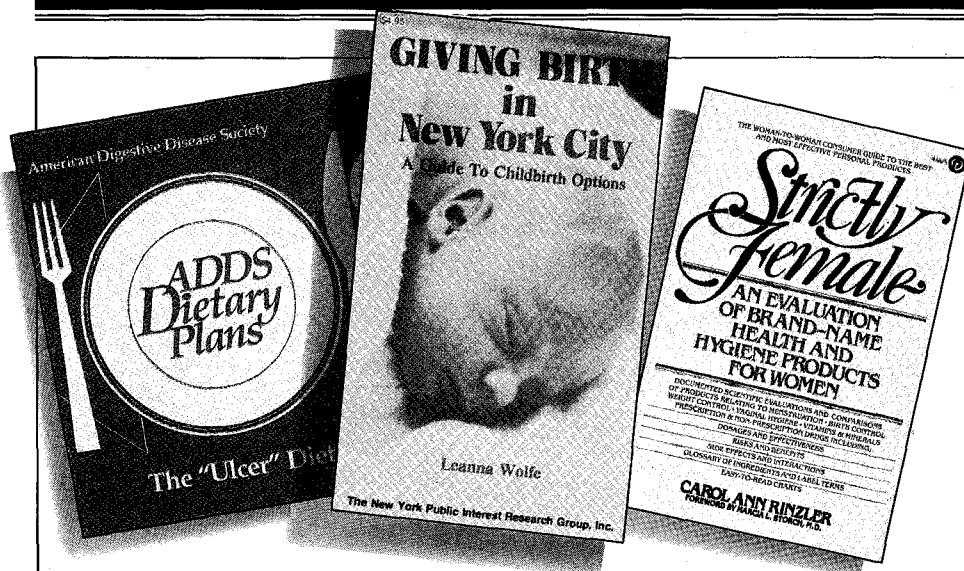
HANDBLOCK/487 Columbus Avenue, near 84th Street/799-4342

Put a Lid on It

We knew about French butter and cheese, but we never knew about French butter and cheese dishes. But now that Stephen Anson stocks these witty faience covered dishes, we know. The butter dish (\$40) holds a hefty block of butter, and the Roquefort (\$42.50) and Camembert (\$35) dishes hold Roquefort and Camembert. Of course.

STEPHEN ANSON/1058 First Avenue, near 58th Street/888-0557





Medic Aid

The books at left can't substitute for your doctor. But they can answer questions, like where to find a Manhattan midwife, what's in Midol, and what an ulcer sufferer can eat instead of whole-grain bread.

GIVING BIRTH IN NEW YORK CITY/By Leanna Wolfe/Send \$6 to the New York Public Interest Research Group, Inc., 5 Beekman Street, New York, New York 10038

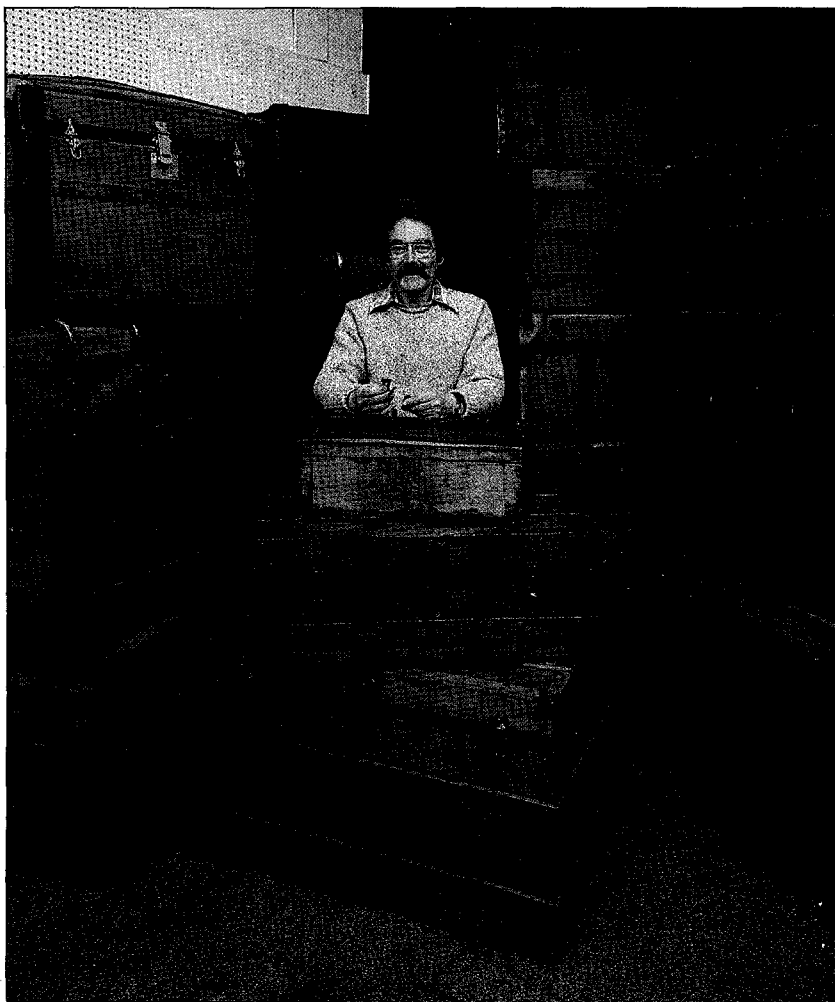
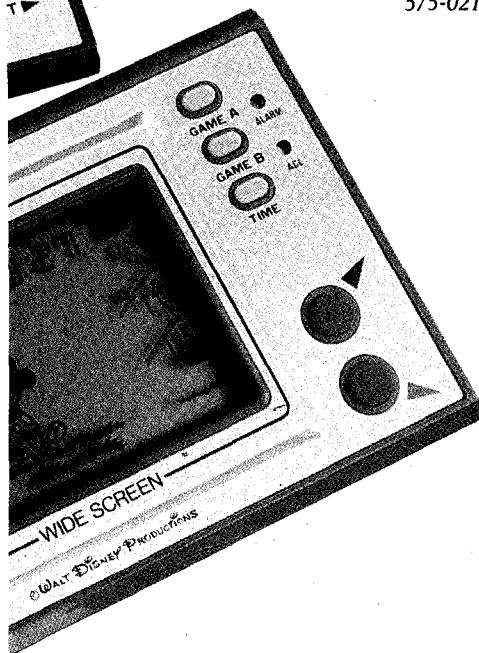
STRICTLY FEMALE/By Carol Ann Rinzler Plume/\$7.95 at bookstores

THE "ULCER" DIET/Send \$14 to the American Digestive Disease Society, 420 Lexington Avenue, New York, New York 10017/Other diets available

Vidiot's Delight

Are they bigger than a bread box? No, these wide-screen games are just a bit bigger than a credit card. And if you're not nimble at the controls, danger lurks. In Octopus, the creature's undulating tentacles await the hapless treasure hunter; in Parachute, the poor parachutists get eaten by sharks; and in Chef, smirking mice make off with the flapjacks. There are six games in all (list price, \$39.95, including batteries). Each game has a digital-display alarm clock showing the hour, minute, and second—the better to curb the addiction.

LINCOLN CARD AND GIFT/645 Madison Avenue, at 60th Street/751-9225
S & S SOUND CITY/58 West 45th Street
575-0210



Trunk Line

We've looked for trunks in the country, but when we find one it's too big, too small, or too far gone. Obviously, Joel Wolf (above) has looked a lot more than we have. He has collected, and stripped worn canvas from, an extraordinary array, ranging from curved-top Saratoga trunks (\$125) to small wooden coach trunks (\$125) to low, flat-top trunks that can serve as coffee tables (canvas-covered, \$89.50; stripped to the wood, \$95 to \$100). And if you don't find the one you want in this shipment, there are always more coming.

THINGS ANTIQUE/250 West 77th Street/799-0755

Art/Kay Larson

SHOTGUN WEDDING

"...The new transoceanic romance has sent us 21 Paris artists, dealers' choices who embody commercial success..."



Room with a view: Vincent Bioules's *Le Grand Silence*, 1981 oil, at Robert Miller.

AROUND TOWN IT IS BEING CALLED "THE French invasion"—21 Paris-based artists (and a few unofficial stragglers) dispersed through sixteen-plus New York galleries, under a \$100,000 grant from the French government. Nobody could balk at the idea. Americans have been isolated from contemporary European art since that extraordinarily fruitful merger between the New York School and European émigré abstractionists in the late 1930s and early 1940s, when the balance of power slid out of balance in our favor. There was hope that the recent influx of Italians and Germans meant renewed vigor on the Continent and renewed receptivity here. But the French onslaught is less a threat to American isolationism than a triumph for international art commerce. Heavily hyped and threaded with opportunism, it was bound to pack cynicism in the same suitcase.

"Statements: Leading Contemporary Artists From France" is an artificial event, a made-for-TV spectacular. The Germans and Italians descended on New York because enough people got excited about developments on the Continent to risk a transoceanic romance.

The French are here precisely *because* they won't threaten the in-laws. As dealers' chosen representatives, they embody commercial success; some are as established in France as Sol LeWitt or Larry Rivers.

Faced with a shotgun wedding, platitudes are all one can offer. Yes, I like some artists; no, I don't like others. Yes, I'm glad to see French art in New York; but no, not this way, thank you.

The mechanics of this *affaire internationale* are impossible to avoid. Daniel Templon, a French dealer with a gallery on the rue Beaubourg next to the like-named state museum, claims credit for the idea. So does Yves Mabin, fine-arts coordinator of the Association Française d'Action Artistique, a department of the French ministry of foreign affairs and the exhibition's sponsor. In a sense the argument is academic. Templon placed six of his artists in the show (one other gallery has two; the rest, one), so the dealer wins the deal.

New York gallery people confirm that Templon spoke to them in 1980; everyone was quick to see the mutual advantages of this cooperative venture. Templon had secured half a dozen

shows for his artists by the time the Association Française took over to divert control into more objective hands. Mabin appointed critic Catherine Millet as administrator, but she soon resigned in frustration. Otto Hahn, a writer for *L'Express*, succeeded her. Hahn and Mabin then doubled the number of artists and broke Daniel Templon's monopoly.

Once the French government became involved, it mysteriously managed to clean its hands of commercialism while also supporting its working artists. It achieved such a miraculous conversion probably in part due to the relentless idealism of the French minister of culture, Jack Lang. Lang's 1982 budget is double that of last year; in 1983 it will rise again, allotting an astonishing 1 percent of the government's revenues to the arts. Lang explains that France's centrist monarchies considered themselves protectors of the arts, and "today a president is a kind of republican monarch." A spiritual, intellectual, and cultural rebirth is coming, he proclaims—an "awakening inside France." And of course, "with 38,000 ancient monuments to keep up, we would be sacrificing the new to the old if we didn't spread the arts money around."

And the artists? Oh yes, the artists. They range from metaphorical realist Gilles Aillaud (at Barbara Gladstone, 41 West 57th Street) to allegorical-miniature-maker Martial Raysse (Sidney Janis, 110 West 57th Street) to the quasi-formalist Claude Viallat, who paints on canvas tarpaulins (Leo Castelli, 142 Greene Street). Aillaud is a friend of noted critic John Berger; his zoo animals are totems of "wild life" in a cage—the raw fast becoming the cooked. Raysse and other Europeans are rediscovering Poussin and the Continent's legacy of legend; the action in his mysterious works takes place inside a blue oval "window" surrounded by white, flat canvas, like a storybook page. Traces of conceptualism show up in the meditative reflections of Jean Le Gac (at Hal Bromm, 90 West Broadway); in them the artist dreams and creates himself, like a modern Spinoza.

At least half the time, however, the French are afflicted with that dread disease eloquence, which turns the most

honest of phrases into falsehood. I had a painful transition to **Louis Cane** (Leo Castelli, 420 West Broadway) and his battered women, who float in a watery blue grave like diluted de Koonings. Worse are the neo-Duchampian, neo-cute antics of "**BEN**" (at Castelli Graphics, 4 East 77th Street), who dribbles facile phrases on canvas. Compared to this pretentious puffoonery, the legitimate conceptual experiments of **Annette Messager** (Holly Solomon, 392 West Broadway) are as fresh as spring in Paris. Messager tears up photographs, paints them, and sticks them on the wall to make wicked little portraits—a photographed knife, for instance, serves as a penis.

The French have as much trouble confronting past excellences as we do. **Vincent Bioules** (at Robert Miller, 724 Fifth Avenue) is addicted to country-farmhouse interiors and meditative rooms with such archly poetic titles as **Le Grand Silence**. But the eloquence plague has struck him, too. Immersed in making pleasant pictures, he doesn't understand that **Bonnard** and **Matisse** did it all so much better, so long ago.

(Other artists include **Bernar Venet**, at Bonlow Gallery; **Jean-Pierre Pincemin**, at Charles Cowles; **Rémy Blanchard**, **Robert Combas**, and **Gérard Garouste**, at Holly Solomon; **Anne** and **Patrick Poirier** and **Christian Boltanski**, at Sonabend; **Robert Malaval**, at Yves Arman; **Bernard Pages**, at Robert Elkon; **Simon Hantaï**, at Andre Emmerich; **Gérard Titus-Carmel**, at Xavier Fourcade; **Francois Rouan**, at Pierre Matisse; **Olivier Debre**, at Gimpel-Weitzenhoffer. Closing dates vary but most shows end on February 27.)

AS IF TO FIGHT BACK THE FRENCH, **Sperone Westwater Fischer** is showing Italy's premier poet of the visual, **Mario Merz**, in a magnificently witty tribute to America the Beautiful. Merz made a glass table that spirals out like the path of a hurricane or a whirlpool; on it he piled purple eggplants, bright red peppers, golden apples, deep-orange squash, leafy greens. This brilliant cornucopia load spews forth from a center where dead trees loom. Above their branch tips hangs an irksome yellow cone, like a lollipop upside down.

At first this scene seems impenetrable. But Merz's work always tells the same story—a long yarn about being an artist. In the beginning, says Merz, creativity is felt as a chilly "prehistoric wind from icy mountains," a phrase he has inscribed on the walls in blue neon. The cone is at the center of a vortex—the spiral of storm clouds and galaxies—which begins in desolation (both cosmic and personal) and ends by pouring forth bounty. (142 Greene Street, through February 27.)

No. 21. IT GIVES YOU A LEG UP.



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On Film/William Wolf

THE FIRE LAST TIME

“...‘Whatever I do next,’ says *Quest* director Annaud, ‘will probably take another four years. I don’t like easy films’...”

“YOU’VE GOT TO BE FRENCH AND MAD TO have made such a film,” says 38-year-old Jean-Jacques Annaud, director of the new Ice Age fantasy *Quest for Fire*, released by Twentieth Century-Fox. “I said to myself when I started that my whole professional life would be at stake. If I failed badly, I’d never be able to make another film. Failure on this kind of project is awful. There is shame. Everybody laughs at you.”

For all his confessed fears of failure, Annaud projects a rare confidence. One can imagine how persuasive he must have been when he showed up in Hollywood four years ago peddling his ambitious concept. True, he had credentials. His first film, *Black and White in Color* (1977), a clever, unusual satire on war and colonialism that was made in Africa for \$1 million, won an Oscar as best foreign-language film. His second, *Coup de Tête*, was a witty spoof of prejudice and hypocrisy in a small French town. For *Quest*, though, he was proposing something far more risky, a more expensive, serious piece of anthropological entertainment for mass audiences—not a campy *Planet of the Apes* or a corny *One Million Years B.C.* but a well-researched adventure depicting emerging man’s struggle for survival 80,000 years ago.

But it’s not enough for a filmmaker to

be a dreamer. He is supposed to dream within a budget. Although a perfectionist, Annaud, with *Quest for Fire*, has demonstrated a quality seldom found among today’s directors—a passion for taking technical and artistic chances tempered with down-to-earth professionalism. Francis Coppola and Michael Cimino are also men who dare, but their ego-tripping inevitably courts financial disaster. Warren Beatty has won proper acclaim for his extremely ambitious *Reds*, but did it have to cost some \$35 million? Despite *Quest for Fire*’s unusual demands and unpredictable delays, Annaud completed it within a near-average budget of \$12 million.

Whatever the ultimate results in the United States, the director has already had the satisfaction of seeing his film become a hit in Paris, his home. And international marketing should pose few problems. Since we are supposed to intuit the meaning of the actors’ prehistoric language (created by Anthony Burgess) rather than understand it literally, there is no need for dubbing or subtitles.

Such universality appeals to the director, who believes that man is the same the world over, and that while the circumstances and technology are different, today’s struggles are but variations on those of 80,000 years ago. The headlines bear

him out. We no longer search for fire, but tenants freeze in unheated apartments. Muggers have replaced predatory tribes. Although we have arrived at an age of nuclear “fire,” the very advance threatens the survival of the entire planet.

Annaud became a filmmaker ten years ago after

walking away from a lucrative career as one of France’s most successful makers of television commercials. “I did 500 of them and found it hard to escape. I hated the work, but they kept offering me so much money.” Annaud had wanted to make movies since he was six. When he was eight, his parents tried to enroll him in a film school. When the young Annaud showed up for an interview, the head of the school told him to come back when he grew up. He did.

The director traces the inspiration for *Quest for Fire* to the moment when he and screenwriter Gérard Brach discovered their mutual interest in prehistoric man. Columbia agreed to do the film, but then the company’s management changed. The new people considered the project too strange and dropped it. It was later picked up by Fox, but filming was then blocked by the Screen Actors Guild strike. *Quest for Fire* next became a Canadian production, and Fox agreed to distribute it.

“The preparation turned out to be a nightmare,” Annaud says. “We were all ready to go when the strike came. We had cast the film and found the animals we needed—elephants [to be disguised as mammoths], bears, wolves. We were scheduled to shoot scenes in Iceland, where we had built an airstrip. Then everything was temporarily off. The delay cost \$2 million.”

There were other challenges. The elephants couldn’t be admitted to Iceland without a quarantine. Annaud shifted production to Scotland. To qualify *Quest for Fire* as a Canadian film, he shot scenes in Alberta and northern Ontario. The costuming and makeup were especially intricate because the characters were meant to look apish yet be taken seriously.

Annaud is mulling the possibility of filming next in Asia. “Whatever I do,” he says, “will probably take another four years, because I know it won’t be an easy film—I don’t like easy films. But I have to admit the reason I can take risks is that I can always survive by going back to commercials and becoming ten times richer and fatter.”

With his talent, the most likely danger could be the heady success that so often leads rising filmmakers to larger and larger budgets—and egos.



On-budget dreams: Jean-Jacques Annaud.

MISSING IN ACTION

“...Costa-Gavras gives us unforgettable images but also obvious characterizations and calculating melodrama...”

THROUGHOUT HIS CAREER, COSTA-Gavras has captured one thing on film better than anyone else now working in movies—the special look of modern political violence. The assassination in *Z*, the interrogations and other torments in *The Confession*, the terrorist kidnapping in *State of Siege*—Costa-Gavras has filmed them all so indelibly that some of us see images from his movies when we read about Iran, Poland, Italy.

He knows that political violence looks nothing like crime or war. In his new movie, *Missing*, set in an unnamed South American country during a right-wing coup, the streets of the capital city are deserted except for odd pockets of agitation. As gunfire crackles somewhere nearby, soldiers gather in squares, rifles at the ready, checking people's papers, burning books in bonfires. At their feet lie corpses in pools of dark blood. Citizens line up quietly at checkpoints, keeping their faces expressionless as soldiers manhandle them. Some get pushed into open trucks; others race across streets at odd angles, whether in panic or in flight from a pursuer it is impossible to say. At night, after curfew, men shuttle from doorway to doorway, seeking darkness; a white stallion, riderless, gallops down the street.

One image in *Missing* is unforgettable—a naked man, having been “interrogated,” is led down a brightly lit tunnel in the depths of a large stadium; at the end of the tunnel, also in bright light, lie five, six, seven bodies, yet the man keeps walking because there's nothing else to do. This is Costa-Gavras's poetry. Yet this director, who can rival Eisenstein at moments, is only half an artist. The other part of him is a calculating melodramatist—obvious, overinsistent, and narrowly obsessive. In *Missing*, made with the backing of a major American studio (Universal Pictures), Costa-Gavras tries to awaken Americans to the role played by C.I.A. types and U.S. officials in helping right-wing military cliques gain control of their countries. Like Lillian Hellman when she wrote *Watch on the Rhine*, he wants to shake up an America he thinks is forever innocent. Those who aren't so innocent may feel they're being addressed by a village explainer. As Gertrude Stein said, this is “fine if you're a village. If not, not.”



Waiting for the revolution: Sissy Spacek and John Shea in *Missing*.

Based on Thomas Hauser's nonfiction book (the title, *The Execution of Charles Horman*, has been changed to *Missing* for the current paperback), the movie is about a young American free-lance writer, Charles Horman (John Shea), who lives with his wife, Beth (Sissy Spacek), in this unnamed South American capital. Exactly what Horman does is a little vague, but he seems to work, at least part-time, for *FIN*, a moderately left-wing magazine that translates American newspaper stories about Latin-American affairs into Spanish. He also plays his guitar, talks to his duck, entertains the neighborhood kids, and asks a great many questions. On a trip to a seaside resort, Charles notices a rather large number of American military types at his hotel. He questions a jovial American in a restaurant, who tells him he's there on special assignment for the navy. By the time Charles gets back to the capital, the coup is in full swing.

A week or so later Charles disappears and is never heard from again. His father, Ed Horman (Jack Lemmon), a New York businessman, shows up and joins forces with Beth in the hope of finding some trace of him—his corpse, even. As the two continue their search, they become increasingly suspicious

that the American ambassador and his assistants are hiding something. And bit by bit, the truth comes out—Charles was arrested and executed by the military junta, and the Americans almost certainly gave their okay. It seems that he saw too much in that trip to the resort.

If you haven't guessed by now, the country is meant to be Chile, where the United States, in September 1973, connived in the overthrow of the democratically elected socialist government of President Salvador Allende. Yet Costa-Gavras, who adapted Hauser's perfectly explicit book with writer Donald Stewart, never has any character mention the word “Chile,” or “Allende” or “socialism” or “nationalization of industry.” Clearly the director wants this situation to be typical, even generic—it could be happening right now in any Latin-American country, he wants us to think.

But there is no such thing as a “typical” American-sponsored military coup. Every such situation has its own history, its own idiosyncrasies—economic, moral, diplomatic, personal. Chile in 1973 was a very different place from Nicaragua or El Salvador now—although much could be learned about the temptations facing the Reagan administration in those two countries by study-

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ing what the Nixon-Kissinger team did to Allende. So why not name names and dates and places and political parties and let the audience draw some conclusions of its own?

The answer, I'm afraid, is that Costa-Gavras *doesn't* want the audience to think. By casting Jack Lemmon as the father, he has made a grab for the politically unawakened Americans, who, he imagines, can be reached only through the gut. When Lemmon's Ed Horman arrives in the capital, he's disgusted with his son, whom he regards as an idle, unproductive flake—a hippie. He's such a sour, censorious prune that he's cruel to Beth, who loved her husband and may very well be his widow. But we know that Jack Lemmon cannot be bitter for long, and, sure enough, as Ed pursues his inquiry, he begins to admit that he's always loved the boy, and eventually he's reconciled to him and to Beth as well.

Maybe another actor could make this affecting, but with Jack Lemmon playing Ed, the role is just a wheeze—utterly predictable. We know every crevice of Lemmon's face, every tremor in his voice, every swallow of the lump in his throat. While Lemmon doesn't do anything outrageous, he doesn't discover anything new, he doesn't work against the grain of what's easy.

Neither father nor son is very exciting as a character. Ed is shocked to discover that American officials can lie—it takes him forever to see what the audience sees right away. I grew exasperated waiting for him to catch up. And his son, Charles, who in real life graduated magna cum laude from Harvard and was, according to Hauser, well informed about American efforts to destabilize Allende, comes off as a fluffy-haired naïf. Tired of these two, one is drawn to the feisty Beth, who knows the score and sasses the American officials lying through their smiles. Spacek gives a strong, angry performance, scorching the air with her southern-girl's verve.

Costa-Gavras may very well stir the somnolent Americans by involving them in Lemmon's slow awakening, but the director has been so coy and disingenuous about the politics of Chile that he's going to leave that part of the audience rather confused. How will they be able to tell what kind of government was thrown out by the junta and the Americans? Maybe it was *worse* than the junta. Since no one says what the government stood for, there's no way of knowing why people like Charles Horman were attracted to it. Despite the powerful images of political violence, the movie is essentially about a sweet boy who gets picked on and the insensitive old papa who melts into humanity by admitting his love for that boy. *Missing* may do some political good, but it's a condescending piece of work. ■

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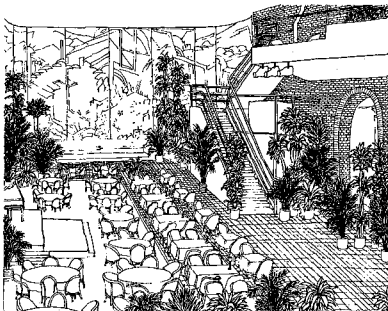
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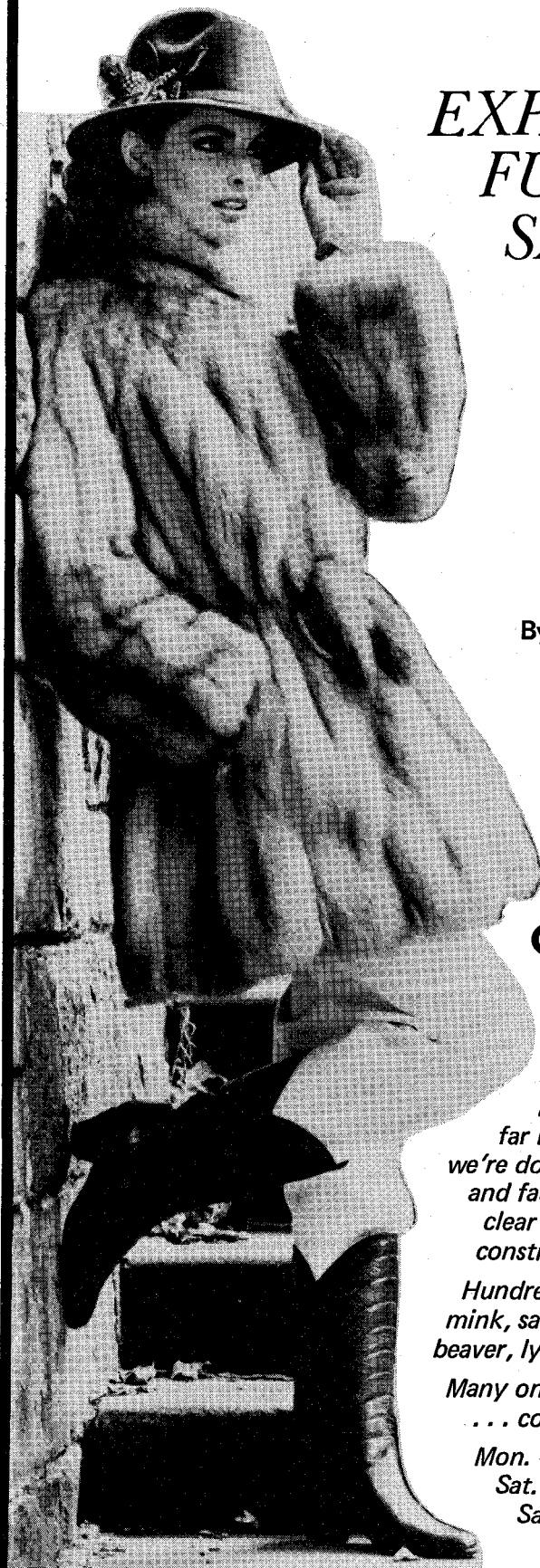
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CUE

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A Complete Entertainment Guide for the Week Beginning February 15

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2360. Feb. 15: "The Naked Kiss"; "Hustle." Feb. 16: "Kagemusha." Feb. 17: "Bonnie and Clyde"; "Mickey One." Feb. 18: "The Parallax View"; "Lilith." Feb. 19-20: "Shampoo"; "Heaven Can Wait." Feb. 21: "No Nukes"; "Rockshow." **AGEE ROOM**—Thru Feb. 16: "The Caretaker." Beg. Feb. 17: "Falstaff: Chimes at Midnight." Feb. 19-21: "India Song."
6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—"Montenegro." #2—"Absence of Malice."
7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. "Mc Vicar."
9. **ART**—8th St. E. of University Pl. 473-7014. "Chariots of Fire."
10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Feb. 15: "The Story of Adele H"; "Small Change." Feb. 16: "Foreign Correspondent"; "Number Seventeen." Feb. 17: "Cat on a Hot Tin Roof"; "Sweet Bird of Youth." Feb. 18: "The Grapes of Wrath"; "The Ox-Bow Incident." Feb. 19-20: "Murder Most Foul"; "Murder, She Said." Feb. 21: "Pride and Prejudice"; "Jane Eyre."
11. **ST. MARK'S CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Feb. 18: "True Confessions"; "Thief."
13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Feb. 16: "Cabaret." Feb. 17-18: "Nicholas Nickleby." Feb. 19-20: "New York, New York." Beg. Feb. 21: "Dr. No"; "From Russia With Love."
14. **GREENWICH**—Greenwich Ave. at 12th St. 929-3350. #1—"Ticket to Heaven." #2—"Four Friends."
16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1 & #2—"On Golden Pond." #3—"Cannery Row." #4—"Pixote."

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. "The Border."
21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. "Reds."
22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. "Making Love."

23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. "Ragtime."
24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—"Absence of Malice." #2—"Cannery Row." #3—"On Golden Pond."

43rd-60th Streets

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. "Reds."
32. **CRITERION CENTER**—B'way nr. 45th St. 582-1795. #1—"Making Love." #2—Thru Feb. 18: "Mc Vicar." Beg. Feb. 19: "Shoot the Moon." #3—"Absence of Malice." #4—"Chariots of Fire." #5—"Sharky's Machine." #6—"Arthur."
33. **LOEWS STATE** 1—B'way nr. 45th St. 582-5060. "Vice Squad." **STATE 2**—582-5070. "Venom."
35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. Thru Feb. 18: "Night Crossing." Beg. Feb. 19: "Ragtime."
36. **MOVELAND**—B'way nr. 47th St. 757-8320. "Personal Best."
37. **CINERAMA 1**—B'way nr. 47th St. 975-8366. "House of Wax." **CINERAMA 2**—975-8369. "Cannery Row."
38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. Thru Feb. 18: "Ragtime." Beg. Feb. 19: "Raiders of the Lost Ark." **EMBASSY 3**—"Return of Bruce." **EMBASSY 4**—Thru Feb. 18: "Raiders of the Lost Ark." Beg. Feb. 19: "Night Crossing."
39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Feb. 15-17: "Suddenly Last Summer"; "The Misfits." Feb. 18-20: "Dr. Strangelove"; "The Magic Christian." Beg. Feb. 21: "Black Orpheus"; "The Harder They Come." #2—Feb. 15-17: "Tess." Feb. 18-20: "Breaker Morant." Beg. Feb. 21: "Yojimbo"; "Throne of Blood."
41. **RIVOLI**—B'way nr. 49th St. 247-1633. #1—"The Border." #2—"On Golden Pond."
44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. "Night Crossing."
45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. "Quest for Fire."
46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 758-3020. Tent: "Mc Vicar."
47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Feb. 15: "Dr. Zhivago"; "The Seventh Cross." Feb. 16: "Dr. Zhivago." Feb. 17-20: "A Man and a Woman"; "The Last Metro." Feb. 21: "L'Homme Fragile"; "L'Ombre Rouge."
48. **SUTTON**—57th St. nr. Third Ave. 759-1411. "Personal Best."
50. **FESTIVAL**—57th St. W. of Fifth Ave. 757-2715. "Pennies From Heaven."
51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. "Love and Money."
52. **LITTLE CARNEGIE**—57th St. nr. Seventh Ave. 246-5123. Thru Feb. 17: "The French Lieutenant's Woman." Beg. Feb. 18: "She Dances Alone."
54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. "Making Love."

55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. "Butterfly."
56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. "Circle of Deceit."
57. **D.W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. "Gallipoli."
58. **MANHATTAN 1**—59th St. bet. Second & Third Aves. 935-6420. Thru Feb. 18: "Whose Life Is It Anyway?" Beg. Feb. 19: "On Golden Pond." **MANHATTAN 2**—"Chariots of Fire."
60. **BARONET**—Third Ave. nr. 59th St. 355-1663. "Ragtime." **CORONET**—"Reds."
61. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. Thru Feb. 18: "Shoot the Moon." Opening Feb. 19: "Three Brothers." **CINEMA II**—753-0774. Thru Feb. 18: "On Golden Pond." Beg. Feb. 19: "Shoot the Moon."
62. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. "Sisters or the Balance of Happiness."

61st Street & Above East Side

70. **GEMINI 1**—Second Ave. nr. 64th St. 832-1670. "House of Wax." **GEMINI 2**—832-2720. "The Border."
71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. "Missing."
72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—"Cannery Row." #2—"Absence of Malice."
73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. "Das Boot."
74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. "One From the Heart."
76. **72ND STREET EAST**—Nr. First Ave. 288-9304. Thru Feb. 18: "Pennies From Heaven."
78. **UA EAST**—First Ave. at 85th St. 249-5100. "The Border."
80. **LOEWS ORPHEUM 1**—86th St. nr. Third Ave. 289-4607. "Vice Squad." **ORPHEUM 2**—427-1332. "Venom."
82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. Thru Feb. 18: "True Confessions." Beg. Feb. 19: "Shoot the Moon."
83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—Thru Feb. 18: "On Golden Pond." Beg. Feb. 19: "Personal Best." #2—"House of Wax."

61st Street & Above West Side

88. **PARAMOUNT**—B'way at 61st St. 247-5070. "One From the Heart."
89. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—Thru Feb. 18: "Chariots of Fire." Opening Feb. 19: "Passione d'Amore." #2—"My Dinner With Andre." #3—Thru Feb. 18: "David." Beg. Feb. 19: "Chariots of Fire."
90. **CINEMA STUDIO**—B'way at 66th St. 877-4040. #1—"Tragedy of a Ridiculous Man." #2—"The Woman Next Door."

MOVIES

91. **REGENCY**—B'way nr. 67th St. 724-3700. Thru Feb. 15: "Little Women"; "Meet Me in St. Louis." Feb. 16-17: "The Shanghai Gesture"; "The Blue Angel." Feb. 18-20: "A Streetcar Named Desire"; "Sweet Bird of Youth." Beg. Feb. 21: "Gypsy"; "Calamity Jane."
92. **EMBASSY 72ND STREET TWIN**—On B'way. 724-6745. #1—"Das Boot." #2—"Man of Iron."
93. **LOEWS 83RD STREET QUAD**—On B'way. 877-3190. #1—"Night Crossing." #2—"Pennies From Heaven." #3—"Whose Life Is It Anyway?" #4—"Absence of Malice."
94. **NEW YORKER**—B'way nr. 88th St. 580-7900. #1—"Four Friends." #2—"On Golden Pond."
95. **THALIA**—95th St. W. of B'way. 222-3370. Feb. 15: "On the Waterfront"; "The Wild One." Feb. 16: "Practice Makes Perfect"; "A Simple Story." Feb. 17: "Imaginary Voyage"; "Phantom of the Moulin Rouge." Feb. 18: "Bride of the Monster"; "Plan 9 From Outer Space." Feb. 19-20: "A Purple Taxi"; "Cousin, Cousine." Feb. 21: "The Green Room"; "The Soft Skin."
97. **OLYMPIA**—B'way nr. 107th St. 865-8128. #1—Thru Feb. 16: "The Rise of Louis XIV"; "Senso." Feb. 17-18: "Los Olvidados"; "The Criminal Life of Archibaldo de la Cruz." Beg. Feb. 19: "The French Lieutenant's Woman." #2—"The Border." #3—"Cannery Row." #4—"Pixote."

Museums, Societies, Etc.

- AMERICAN MUSEUM OF NATURAL HISTORY**—79th St. & Central Park West. 873-1300. Adm. \$2 adults; \$1 children. At the Naturemax Theater (equipped with IMAX): "To Fly" (1976) by Greg MacGillivray & Jim Freeman, on a 40' x 66' screen and 6-track sound. Screenings weekdays from 10:30 a.m.
- ANTHOLOGY FILM ARCHIVES**—80 Wooster St. 226-0010. Adm. \$3. Feb. 16, 8 p.m.: A film by Michael Snow, & "Der Firmling" (1964) by Karl Valentin. Feb. 17, 8 p.m.: "Greed" (1921) by Erich von Stroheim. Feb. 18, 8 p.m.: "The Eleventh Year" (1928) by Dziga Vertov. Feb. 19, 8 p.m.: "Shanghai, Soviet!" (1926) by Vertov. Feb. 20, 8 p.m.: "La Region Centrale" (1971) by Michael Snow. Feb. 21, 8 p.m.: "Man With a Movie Camera" (1929) by Dziga Vertov.
- BAHAI CENTER**—53 E. 11th St. 674-8998. Adm. \$1 senior citizens 50c; children free. Feb. 21, 2:30 p.m.: "Rebel Without a Cause" (1955) by Nicholas Ray, with James Dean, Natalie Wood & Sal Mineo.
- BROOKLYN ARTS AND CULTURE ASSOCIATION**—111 Willoughby St., Downtown Brooklyn. 783-4469. Adm. \$3. Feb. 17, 7 p.m.: A Night of Silent Film, with Gene Stavis.
- CHRIST AND ST. STEPHEN'S CHURCH**—120 W. 69th St. 787-2755. Adm. \$1.50; senior citizens 75c. Feb. 17, 8 p.m.: "The Reckless Moment" (1949) by Max Ophuls, with James Mason.
- COLLECTIVE FOR LIVING CINEMA**—52 White St. 925-2111. Adm. \$3. Feb. 19, 8 p.m.: "Portraits" (1970-81), "Double Screen" (1970), "Weissfilm" (1977) & "About Mommie Dearest" (in progress) by Wilhelm & Birgit Hein. Feb. 21, 8 p.m.: "Hit and Run" (1957) by Hugo Haas.
- COOPER-HEWITT MUSEUM**—2 E. 91st St. 860-6868. Adm. \$4; members \$3.50. Feb. 16, 6:15 p.m.: "Mr. Blandings Builds His Dreamhouse" (1948) by Henry C. Potter, & "One Week" (1920) by Buster Keaton & Edward Clive.
- ETHNIC FOLK ARTS CENTER**—179 Varick St. 691-9510. Adm. \$3. Feb. 21, 3:30 p.m.: "Birchwood" (1970) by Andrzej Wajda.
- FILM FORUM**—57 Watts St. 431-1590. #1—Adm. \$4; members \$2.50. Mon.-Sun., 6, 8 & 10 p.m. & Sat.-Sun., 4 p.m. Thru Feb. 16: "John Heartfield, Photomontagist" (1977) by Helmut Herbst & "A Good Example" (1979) by Bertrand Sauzier. Beg. Feb. 17: New Animation. #2—Adm. \$4.50; members \$3.50. Program unavailable.
- FRAUNCES TAVERN MUSEUM**—54 Pearl St. 425-1778. Adm. \$1.50. Feb. 21, 2 p.m.: "Drums Along the Mohawk" (1939) by John Ford, with Henry Fonda & Claudette Colbert.
- FRENCH INSTITUTE**—22 E. 60th St. 355-6100. Adm. \$2.50; students & senior citizens \$2; members free. Feb. 17, 1, 3:15, 6 & 8:30 p.m.: "La Tortue sur le dos" (1977) by Luc Béraud.
- INSTITUTE FOR ART AND URBAN RESOURCES**—P.S. 1, 46-01 21st St., Long

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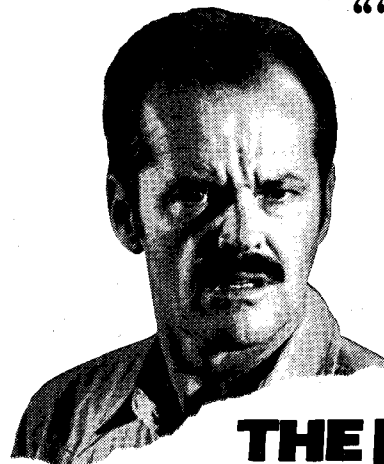


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MOVIES

Island City. 784-2084. Free. Thu.-Sun., 1-6 p.m., thru Mar. 14: "Intrusion" by Jon Rubin, & Video by Joan Jonas.

JAPAN SOCIETY—333 E. 47th St. 832-1155.

Adm. \$4; members \$3. Feb. 17, 7:30 p.m.: "The Travelling Players" (1955) by Satsuo Yamamoto. Feb. 19, 7:30 p.m.: "The Village" (1975) by Yoji Yamada. Feb. 21, 2 p.m.: "The Story of Floating Weeds" (1914) by Yasujiro Ozu, & "Geinin" (1977) by Claude Gagnon.

THE JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888. Adm. \$5; senior citizens & students \$4; members \$3. Feb. 18, 7 p.m.: "Goodbye, Columbus" (1969) by Larry Pearce, with Ali MacGraw. Feb. 21, 3 p.m.: "Girlfriends" (1978) by Claudia Weill, with Melanie Mayron.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. \$2.50. Feb. 20, 8 p.m.: "Sears Catalogue" (1965), "3D Movie" (1975), "Tirgu Jiu (for Brancusi)" (1976), "Elements Studies: Rock/Water/Fire/Air" (1971-75) & "Sound Strip/ Film Strip" by Paul Sharits.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Mar. 13: By Popular Request: A selection of entertainment and news programs that were requested most often by visitors to date (continuous showings, Tue.-Sun., 12 p.m.). Feb. 18, 6 p.m.: "The Patricia Neal Story" (1981).

NEW COMMUNITY CINEMA—423 Park Ave.,

Huntington, N.Y. 516-423-7619. Adm. \$3; members, senior citizens, & children \$1.50. Feb. 15, 4 p.m.: "The Red Shoes" (1948) by Michael Powell & Emeric Pressburger; 7:30 p.m.: "Black Orpheus" (1959) by Marcel Camus. Feb. 16, 7:30 p.m.: "I'm a Stranger Here Myself" (1975) by David Halpern Jr., with Nicholas Ray, & "Bitter Victory" (1957) by Ray, with Richard Burton. Feb. 17, 8 p.m.: "Dossier 51" (1978) by Michel Deville; 8 p.m. (spec. adm.): "October" (1928) by Sergei Eisenstein. Feb. 18, 8 p.m.: "The Wild Duck" by Hans W. Geissendorfer, with Jean Seberg. Feb. 19-20, 8 & 10 p.m.: "Confidence" (1979) by Istvan Szabo. Feb. 21, 2 & 7 p.m.: "1900" by Bernardo Bertolucci, with Robert De Niro & Gérard Depardieu; 3-6 p.m. (spec. adm.): Independent Filmmaker Seminar, with Judy Irola.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free. Feb. 20, 1:30 p.m.: "The Caine Mutiny" (1954) by Edward Dmytryk, with Humphrey Bogart. Sound & captions.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Feb. 16, 12 p.m.: "Primal Call" (1911) by D.W. Griffith, & "Pandora's Box" (1928) by G.W. Pabst; 2:30 p.m.: "Anonymous Was a Woman," & "Right Out of History." Feb. 18, 12 p.m.: "We Are the Guinea Pigs"; 6 p.m.: "Kristina Talking Pictures" by Yvonne Rainer.

MARIE PELLICONE GALLERY—47 Bond St. 475-3899. Adm. \$4.50. Feb. 17, 18 & 25, 7:30 p.m.: "Itzhak Perlman: In My Case Music," "Part of Your Loving," "One Generation Is Not Enough," "Dancing's All of You," & "Moiré: A Vision of Blindness" by Tony de Nonno. Feb. 23, 6 p.m. (adm. \$15): Benefit, with films by de Nonno.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. \$4; students & senior citizens \$3. Feb. 16, 7:30 p.m.: "Discovery in a Landscape" (1968) & "Native Land" (1942) by Leo Hurwitz. Feb. 17, 7:30 p.m.: "The Young Fighter" (1953) & "Strange Victory" (1948) by Hurwitz. Feb. 18, 7:30 p.m.: "The Sun and Richard Lippold" (1966), "This Island" (1970) & "The Museum and the Fury" (1956) by Hurwitz. Feb. 19-21, 7:30 p.m.: "Dialogue With a Woman Departed" (1981) by Hurwitz. Sat.-Sun., 2 p.m. (free): "The Killing of America" (1981) by Sheldon Renan.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Feb. 20, 2:30 p.m.: "Always for Pleasure" by Les Blank, & "The Blues Accordin' to Lightnin' Hopkins" by Blank & Skip Gerson.

SARAH LAWRENCE COLLEGE—Performing Arts Center, Bronxville, N.Y. 914-337-0700. Adm. \$3; students & senior citizens, matinees \$1.50. Feb. 20, 1 & 3 p.m.: "The Adventures of Huck Finn" (1939) by Richard Thorpe, with Mickey Rooney; 7 & 9:30 p.m.: "8 1/2" by Federico Fellini, with Marcello Mastroianni.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. Feb. 17, 9 p.m.: "His Girl Friday" (1940) by Howard Hawks, with Cary Grant & Rosalind Russell. Feb. 21, 7:30 p.m.: "I.F. Stone's Weekly" (1973) by Jerry Bruck Jr.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Opening Feb. 19, Tue., 12-8 p.m., Wed.-Sun., 12-6 p.m.: "It Starts at Home" by Mark Fischer, with Michael Smith.

YM & YWHA—92nd St. branch, at Lexington Ave. 427-6000. Adm. \$5. Feb. 16, 8:15 p.m.: "The Golem: The Legend of Prague" (1933) by Julien Duvivier. Adm. \$6.50. Feb. 18, 8:15 p.m.: "Member of the Wedding" (1952) by Fred Zinnemann, with a discussion by Rex Reed.

Bronx

100. **ALLERTON—744 Allerton Ave.** 547-2444.

#1—"House of Wax." #2—Thru Feb. 18: "Sharky's Machine." #3—"On Golden Pond."

101. **BAINBRIDGE—E. 204 at Perry.** 798-2370.

Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19: "Taps."

102. **CAPRI—Fordham nr. Jerome Ave.** 367-0558.

"The Border."

103. **CIRCLE—Westchester at E. 177.** 863-2100.

#1—"The Border." #2—"Vice Squad."

104. **CITY—2081 Bartow Ave.** 379-4998. #1—Thru Feb. 18: "Whose Life Is It Anyway?" Beg. Feb. 19: "Shoot the Moon." #2—Thru Feb. 18: "Vice Squad." Beg. Feb. 19: "Death Wish II."

105. **DALE—231st St. & B'way.** 884-5300. Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19: "Shoot the Moon."

109. **INTERBORO—Tremont nr. Bruckner Blvd.** 792-2100. #1—"Making Love." #2—"The Border." #3—"On Golden Pond." #4—"Absence of Malice."

112. **LOEWS AMERICAN—East Ave. at Metro.** 828-3322. #1—"Venom." #2—"Fighting Mad." "Muthers."

113. **LOEWS RIVERDALE—259th St. at Riverdale Ave.** 884-2260. "On Golden Pond."

114. **LOEWS PARADISE—168th St. at Grand** Conc. 367-1288. #1—"Cannery Row." #2—"Vice Squad." #3—"An American Werewolf in London." "Halloween II." #4—"Venom."

116. **PALACE—6603 Union Port Rd.** 829-3900.

#1—"House of Wax." #2—"Cannery Row."

117. **RKO FORDHAM—At Valentine.** 367-3050.

#1—"Return of Bruce." #2—"True Confessions." "Deadly Silver Ninja." #3—"Making Love." #4—"House of Wax."

119. **VALENTINE—Fordham at Valentine.** 584-9583. #1—"Sharky's Machine." "Fort Apache, the Bronx." #2—"Tent." "Muthers." "Group Marriage." #3—Thru Feb. 18: "Night Crossing." Beg. Feb. 19: "Over the Edge."

122. **WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd.** 828-3330. Blue—Thru Feb. 18: "Vice Squad." "Return of Bruce." Red—Thru Feb. 18: "The Border." "Nighthawks."

Brooklyn

200. **BAY RIDGE—ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Absence of Malice." #2—"True Confessions."

202. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St.** 238-4200. #1—"On Golden Pond." #2—"The Border." #3—"House of Wax." #4—"Cannery Row." #5—Thru Feb. 18: "Vice Squad." Beg. Feb. 19: "Shoot the Moon."

203. **BENSONHURST—BENSON—20th Ave. at 86th St.** 372-1617. #1—"Cannery Row." #2—"Making Love."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "House of Wax."

206. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Venom." #2—"Reds."

207. **BENSONHURST—MARBORO—Bay Pkwy. at 68th St.** 232-4000. #1—"On Golden Pond." #2—"The Border." #3—Thru Feb. 18: "Night Crossing." Beg. Feb. 19: "Shoot the Moon." #4—"Chariots of Fire."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19: "Over the Edge."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave.** 743-4333. #1—"On Golden Pond." #2—"Making Love." #3—"Cannery Row." #4—Thru Feb. 18: "House of Wax." Beg. Feb. 19: "Shoot the Moon."

211. **BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange.** 596-7070. #1—"On Golden Pond." #2—Thru Feb. 18: "Ghost Story." Beg. Feb. 19: "Shoot the Moon."

212. **CANARSIE—CANARSIE—E. 93rd at Ave. L.** 251-0700. #1—"Cannery Row." #2—"On Golden Pond." #3—Thru Feb. 18: "Cinderella." Beg. Feb. 19: "Death Wish II."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield at Fulton.** 855-3967. "The Border."

217. **FLATBUSH—ALBERMARLE—Albermarle at Flatbush.** 287-9300. "House of Wax."

220. **FLATBUSH—NOSTRAND—Nostrand at Kings Hwy.** 252-6112. "Making Love."

221. **FLATBUSH—RKO KENMORE—Church at Flatbush.** 284-5700. #1—Thru Feb. 18: "Vice Squad." #2—Thru Feb. 18: "Venom." Beg. Feb. 19: "Death Wish II." #3—"The Border." #4—"Night Crossing." "Deadly Silver Ninja."

223. **FLATLANDS—BROOK—Flatlands at Flatbush.** 258-2034. Thru Feb. 18: "Night Crossing."

224. **FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U.** 253-1110. Thru Feb. 18: "Whose Life Is It Anyway?" Beg. Feb. 19: "Shoot the Moon." "SOUTH—"Chariots of Fire."

226. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Venom." #2—"Absence of Malice."

228. **GREENPOINT—CHOPIN—Manhattan at Greenpoint.** 389-1100. Thru Feb. 18: "Sharky's Machine." "Wollen." Beg. Feb. 19: "Taps."

231. **MIDWOOD—AVENUE U—Ave. U at E. 16th.** 336-1234. "Reds."

232. **MIDWOOD—COLLEGE—Flatbush at Ave. H.** 859-1384. "Cannery Row."

233. **MIDWOOD—KENT—Coney Island Ave. at Ave. H.** 434-8422. "Ragtime."

234. **MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru Feb. 18: "Absence of Malice." #2—Thru Feb. 18: "Chariots of Fire." Beg. Feb. 19: "Death Wish II." #3—"On Golden Pond."

235. **MIDWOOD—MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Feb. 16: "Cinderella." Beg. Feb. 17: "Only When I Laugh."

236. **PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza.** 636-0170. #1—Thru Feb. 18: "Cinderella." Feb. 17: "New York, New York." #2—"Cannery Row."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle at Putnam.** 821-5993. #1—"House of Wax." #2—Thru Feb. 18: "Venom." Beg. Feb. 19: "Death Wish II." #3—"The Border."

Staten Island

300. **ELTINGVILLE—AMBOY—356-3800.** #1—Thru Feb. 18: "Reds." Beg. Feb. 19: "Death Wish II." #2—Thru Feb. 18: "Venom."

301. **MARINER'S HARBOR—JERRY LEWIS—720-9300.** Program unavailable.

302. **NEW DORP—FOX PLAZA—987-6800.** #1—"Making Love." #2—"On Golden Pond."

303. **NEW DORP—HYLAN—351-6601.** #1—"Absence of Malice." #2—"The Border."

304. **NEW DORP—LANE—351-2110.** Thru Feb. 18: "Night Crossing." Beg. Feb. 19: "Death Wish II."

307. **NEW SPRINGVILLE—ISLAND—761-6666.** #1—"On Golden Pond." #2—"Chariots of Fire."

308. **NEW SPRINGVILLE—RICHMOND—761-3103.** Thru Feb. 18: "True Confessions." Beg. Feb. 19: "Shoot the Moon."

Queens

403. **ASTORIA—UA ASTORIA—Steinway St.** 545-9470. #1—"House of Wax." #2—"Night Crossing." #3—Thru Feb. 18: "Vice Squad." Beg. Feb. 19: "Death Wish II." #4—Thru Feb. 18: "Venom." Beg. Feb. 19: "Shoot the Moon."

404. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Chariots of Fire." #2—"Absence of Malice."

405. **BAYSIDE—BAYSIDE—Bell at 39th Ave.** 225-1110. #1—"Cannery Row." #2—"On Golden Pond." #3—"The Border." #4—"Night Crossing."

406. **CORONA—PLAZA—103-14 Roosevelt Ave.** 639-0012. Thru Feb. 16: "Pursuit of D.B. Cooper." "Flash Gordon." Beg. Feb. 17: "The Cannonball Run."

408. **ELMHURST—ELMWOOD—Queens Blvd. nr. 57th Ave.** 429-4770. #1—"Reds." #2—"Absence of Malice."

MOVIES

409. **FLUSHING-KEITHS**—Northern at Main. 353-4000. #1—Thru Feb. 18: "Vice Squad." Beg. Feb. 19: "Death Wish II." #2—"Making Love." #3—"House of Wax."
411. **FLUSHING-PARSONS**—Parsons at Union Tpke. 591-8555. #1—Thru Feb. 18: "Absence of Malice." Beg. Feb. 19: "Death Wish II." #2—"Cannery Row."
412. **FLUSHING-PROSPECT**—Main St. at Kissena Blvd. 359-1050. #1—"Cannery Row." #2—"Chariots of Fire." #3—"Absence of Malice."
413. **FLUSHING-UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—"The Border." #2—"On Golden Pond." #3—Thru Feb. 18: "Venom." Beg. Feb. 19: "Shoot the Moon." #4—Thru Feb. 18: "True Confessions." Beg. Feb. 19: "Over the Edge."
414. **FLUSHING-UTOPIA**—Union Tpke. at 188th St. 454-2323. "On Golden Pond."
416. **FOREST HILLS-CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Feb. 18: "Raiders of the Lost Ark."
417. **FOREST HILLS-CONTINENTAL**—Austin at 71st Ave. 544-1020. #1 & #2—"Making Love."
418. **FOREST HILLS-FOREST HILLS**—Queens Blvd. at 71st Ave. 261-7866. #1—"On Golden Pond." #2—Thru Feb. 18: "Whose Life Is It Anyway?" Beg. Feb. 19: "Shoot the Moon."
419. **FOREST HILLS-MIDWAY**—Queens Blvd. at Continental. 261-8572. #1—"The Border." #2—"Cannery Row." #3—"Night Crossing." #4—"Chariots of Fire."
421. **FOREST HILLS-TRYLON**—Queens Blvd. at 66th Ave. 459-8944. "Venom."
423. **FRESH MEADOWS-MEADOWS**—Mall off Horace Harding Blvd. 454-6800. #1—Thru Feb. 18: "Whose Life Is It Anyway?" Beg. Feb. 19: "Shoot the Moon." #2—"Reds."
424. **GLEN OAKS-GLEN OAKS**—Union Tpke. at 255th St. 347-7777. "Making Love."
426. **JACKSON HEIGHTS-BOULEVARD CINEMA**—Northern Blvd. at 83rd St. 335-0170. #1—Thru Feb. 18: "Venom." Beg. Feb. 19: "Death Wish II." #2—"Cannery Row." #3—Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19: "Taps."
429. **JACKSON HEIGHTS-JACKSON**—82nd St. at Roosevelt Ave. 779-2834. #1—"The Border." #2—"On Golden Pond." #3—"Mc Vicar."
436. **KEW GARDENS HILLS-MAIN STREET PLAYHOUSE**—At 72nd Rd. 268-3636. Thru Feb. 18: "Sharky's Machine." "Caddyshack." Beg. Feb. 19: "The French Lieutenant's Woman." "Rich and Famous."
437. **LITTLE NECK-LITTLE NECK**—254-18 Northern Blvd. 225-2800. Program unavailable.
438. **MIDDLE VILLAGE-ARION**—Metropolitan Ave. at 74th St. 894-4183. Thru Feb. 18: "Sharky's Machine." "Wolfen." Beg. Feb. 19: "Taps." "The Cannonball Run."
439. **OZONE PARK-CROSSBAY**—Rockaway at Woodhaven Blvd. 848-1738. #1—"House of Wax." #2—"On Golden Pond."
442. **REGO PARK-DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Feb. 18: "Cinderella." Beg. Feb. 19: "Only When I Laugh."
444. **RICHMOND HILL-LEFFERTS**—Liberty at 122nd St. 843-8240. Thru Feb. 18: "Venom." Beg. Feb. 19 (tent.): "Death Wish II."
447. **ROCKAWAY PARK-SURFSIDE**—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru Feb. 18: "Sharky's Machine." #2—Thru Feb. 18: "Cinderella." Beg. Feb. 19: "Taps."
448. **SUNNYSIDE-CENTER**—Queens Blvd. at 43rd St. 784-3050. #1—"Sharky's Machine." #2—"Cannery Row."
449. **WHITESTONE-CROSS ISLAND**—Cross Island Pkwy. 767-2800. #1—Thru Feb. 18: "True Confessions." Beg. Feb. 19: "Shoot the Moon." #2—Thru Feb. 18: "Four Friends." Beg. Feb. 19 (tent.): "Reds."
451. **WOODHAVEN-HAVEN**—80-16 Jamaica Ave. 296-2325. Thru Feb. 18: "Sharky's Machine." "Altered States." Beg. Feb. 19: "Taps."
453. **WOODSIDE-DELUKE**—Roosevelt Ave. at 62nd St. 429-2929. Thru Feb. 18: "Sharky's Machine." "Wolfen." Beg. Feb. 19: "Taps."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-BALDWIN**—223-9230. "Cannery Row."

501. **BALDWIN-GRAND AVENUE**—223-2323. Thru Feb. 18: "Raiders of the Lost Ark." Beg. Feb. 19: "Taps."
502. **BELLEROSE-BELLEROSE**—775-1351. Thru Feb. 16: "Only When I Laugh." Beg. Feb. 17: "Cinderella."
503. **BELLMORE-PLAYHOUSE**—785-5400. "Ragtime."
504. **BELLMORE-THE MOVIES**—785-3032. "Sharky's Machine."
506. **BETHPAGE-BETHPAGE**—796-2554. Program unavailable.
507. **BETHPAGE-MID-ISLAND**—796-7500. Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19 (tent.): "Taps."
508. **CEDARHURST-CENTRAL**—569-0105. #1—"Arthur." #2—"Absence of Malice." #3—"Mc Vicar."
511. **EAST MEADOW-FLICK**—794-8008. #1—"Raiders of the Lost Ark." #2—"Arthur."
512. **EAST MEADOW-MEADOWBROOK**—731-2423. #1—"The Border." #2—"House of Wax." #3—Thru Feb. 18: "Mc Vicar." Beg. Feb. 19 (tent.): "Over the Edge." #4—"On Golden Pond."
513. **EAST ROCKAWAY-CRITERION**—599-0242. #1—Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19: "Whose Life Is It Anyway?" #2—Thru Feb. 18: "Cinderella." Beg. Feb. 19: "Taps."
514. **ELMONT-ARGO**—437-0356. Program unavailable.
516. **FARMINGDALE-FARMINGDALE**—249-0122. Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19: "Taps."
517. **FLORAL PARK-FLORAL**—352-2280. Thru Feb. 18: "Reds." Beg. Feb. 19: "Death Wish II."
518. **FRANKLIN SQUARE-FRANKLIN**—775-3257. #1—Thru Feb. 18: "Night Crossing." #2—Thru Feb. 18: "Only When I Laugh."
519. **GARDEN CITY-ROOSEVELT FIELD**—741-4007. #1—"Chariots of Fire." #2—Thru Feb. 18: "Reds." Beg. Feb. 19: "Death Wish II."
521. **GARDEN CITY PARK-PARK EAST**—741-8484. "Absence of Malice."
522. **GREAT NECK-PLAYHOUSE**—482-0500. Thru Feb. 18: "Four Friends." Beg. Feb. 19: "Over the Edge."
523. **GREAT NECK-SQUIRE**—466-2020. "On Golden Pond."
526. **HEWLETT-HEWLETT**—791-4000. Program unavailable.
527. **HICKSVILLE-HICKSVILLE**—931-0749. #1—Thru Feb. 18: "True Confessions." Beg. Feb. 19: "The Border." #2—Tent.: "Night Crossing."
528. **HICKSVILLE-TWIN NORTH**—433-2400. "Making Love." "SOUTH—"On Golden Pond."
529. **LAWRENCE-RKO**—371-0203. #1—"The Border." #2—"Reds." #3—"House of Wax."
530. **LEVITTOWN-LEVITTOWN**—731-0516. Thru Feb. 18: "Sharky's Machine." "Saturday the 14th." Beg. Feb. 19: "Taps."
531. **LEVITTOWN-LOEWS NASSAU**—731-5400. #1—"Absence of Malice." #2—"Venom." #3—"Reds." #4—"One From the Heart."
532. **LONG BEACH-LIDO**—432-0056. Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19: "Whose Life Is It Anyway?"
533. **LYNBROOK-LYNBROOK**—593-1033. #1—Thru Feb. 18: "Whose Life Is It Anyway?" Beg. Feb. 19: "Shoot the Moon." #2—"On Golden Pond." #3—"The Border." #4—Tent.: "Night Crossing."
534. **LYNBROOK-STUDIO ONE**—599-5151. "Ragtime."
535. **MALVERNE-TWIN**—599-6966. #1—Thru Feb. 18: "Atlantic City." Beg. Feb. 19: "Whose Life Is It Anyway?" #2—Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19: "The French Lieutenant's Woman."
536. **MANHASSET-CINEMA**—627-1300. "Chariots of Fire."
537. **MANHASSET-MANHASSET**—627-7887. #1—"The Border." #2—"Making Love." #3—Thru Feb. 18: "True Confessions." Beg. Feb. 19: "Shoot the Moon."
539. **MASSAPEQUA-PEQUA**—799-6464. Thru Feb. 18: "Reds." Beg. Feb. 19: "Death Wish II."
541. **MASSAPEQUA-SUNRISE MALL**—795-2244. #1—"Chariots of Fire." #2—"The Border." #3—Thru Feb. 18: "True Confessions." Beg. Feb. 19: "Shoot the Moon." #4—"Venom." #5—"Making Love." #6—Tent.: "Making Love." #7—Tent.: "Night Crossing."



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MOVIES

542. MERRICK-GABLES- 546-0734. Thru Feb. 16: "Modern Problems." Beg. Feb. 17: "Cinderella."
543. MERRICK-MALL- 623-4424. Program unavailable.
544. MERRICK-MERRICK- 623-1522. "Absence of Malice."
545. NEW HYDE PARK-ALAN- 354-4338. "Cannery Row."
546. NEW HYDE PARK-HERRICKS- 747-0555. "Ragtime."
547. OCEANSIDE-OCEANSIDE- 536-7565. Thru Feb. 18: "Sharky's Machine."
548. OLD BETHPAGE-CINE CAPRI- 752-1610. "Ragtime."
549. OYSTER BAY-MOVIES- 922-0333. #1- "Sharky's Machine." #2-Thru Feb. 18: "Cinderella." Beg. Feb. 19: "Taps."
550. PLAINVIEW-MORTON VILLAGE- 938-2323. Thru Feb. 16: "Only When I Laugh." Beg. Feb. 17: "Cinderella."
551. PLAINVIEW-OLD COUNTRY- 931-4242. #1- "Absence of Malice." #2-Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19: "Taps."
552. PLAINVIEW-PLAINVIEW- 935-6100. "Cannery Row."
553. PLAINVIEW-RKO- 931-1333. #1- "House of Wax." #2- "Mc Vicar."
554. PORT WASHINGTON-SANDS POINT- 883-5074. "Sharky's Machine."
556. PORT WASHINGTON-MOVIES- 767-5600. #1-Thru Feb. 18: "Venom." Beg. Feb. 19: "Taps." #2- "House of Wax." #3- "Cannery Row."
557. ROCKVILLE CENTRE-FANTASY- 764-8000. Thru Feb. 18: "True Confessions." Beg. Feb. 19: "Death Wish II."
558. ROCKVILLE CENTRE-RKO- 678-3121. #1- "Venom." #2- "Making Love."
559. ROSLYN-ROSLYN- 621-8488. #1- "Absence of Malice." #2- "The Woman Next Door."
561. SYOSSET-SYOSSET- 921-5810. "Personal Best."
562. SYOSSET-UA CINEMA 150- 364-0700. Thru Feb. 18: "The Border." Beg. Feb. 19: "Shoot the Moon."
566. VALLEY STREAM-GREEN ACRES- 561-2100. "Cannery Row."
567. VALLEY STREAM-VALLEY STREAM- 825-8371. Thru Feb. 18: "Cinderella."
568. VALLEY STREAM-SUNRISE- 825-5700. #1- "One From the Heart." #2- "Vice Squad." #3- "Chariots of Fire." #4- "Venom." #5- "On Golden Pond." #6- "Making Love." #7- "House of Wax." #8- "The Border." #9- "Reds." #10- "Personal Best."
569. WANTAGH-CINEMA- 221-7784. #1- "Cannery Row." #2-Tent: "Sharky's Machine."
571. WANTAGH-WANTAGH- 781-6969. "On Golden Pond."
573. WESTBURY-WESTBURY- 333-1911. #1- "Sharky's Machine." #2- "The French Lieutenant's Woman."
574. WESTBURY-DRIVE-IN- 334-3400. #1-Tent: "The Border." "Fun House." #2-Tent: "Venom." "My Bloody Valentine." #3-Thru Feb. 18: "Return of Bruce." "The Image of Bruce Lee." Beg. Feb. 19: "Death Wish II."
575. WOODMERE-FIVE TOWNS- 374-2223. Thru Feb. 18: "Vice Squad." "Return of Bruce."

Suffolk County

600. AMITYVILLE-AMITYVILLE- 264-7789. #1- "House of Wax." #2- "Cannery Row."
601. BABYLON-BABYLON- 669-3399. "On Golden Pond."
602. BABYLON-RKO- 669-0700. #1- "Absence of Malice." #2- "Making Love."
603. BABYLON-SOUTH BAY- 587-7676. #1-Thru Feb. 18: "Reds." Beg. Feb. 19: "Death Wish II." #2- "The Border." #3- "Cannery Row."
604. BAYSHORE-BAYSHORE- 665-0200. "Chariots of Fire."
605. BAYSHORE-CINEMA- 665-1722. Thru Feb. 18: "Whose Life Is It Anyway?" Beg. Feb. 19: "Shoot the Moon."
606. BAYSHORE-ENCORE- 655-9834. Thru Feb. 18: "Cinderella." Beg. Feb. 19: "Vice Squad." "The Howling."
607. BAYSHORE-LOEWS SOUTH SHORE MALL- 666-4000. #1-Tent: "True Confessions." #2- "Venom."

609. BRENTWOOD-BRENTWOOD- 273-3900. Thru Feb. 18: "Cinderella." Beg. Feb. 19: "Taps."
612. CENTEREACH-CENTEREACH- 588-0088. "Night Crossing."
613. CENTER MORICHES-CENTER- 878-2100. Thru Feb. 18: "Cinderella."
616. COMMACK-MAYFAIR- 543-0707. Thru Feb. 18: "Ragtime." Beg. Feb. 19: "Shoot the Moon."
617. COMMACK-RKO- 499-4545. #1- "Absence of Malice." #2- "Making Love."
619. CORAM-CORAM- 698-7200. Thru Feb. 18: "Sharky's Machine."
621. CORAM-PINE- 698-6442. #1- "On Golden Pond." #2- "Cannery Row."
622. DEER PARK-DEER PARK- 667-2440. "Absence of Malice."
623. EAST HAMPTON-CINEMAS- 324-0448. #1- "Cannery Row." #2- "Making Love." #3- Thru Feb. 18: "On Golden Pond." Beg. Feb. 19: "Death Wish II." #4-Thru Feb. 18: "Ragtime." Beg. Feb. 19 (tent): "Reds." #5-Thru Feb. 18: "True Confessions." Beg. Feb. 19: "The Border."
626. EAST NORTHPORT-LARKFIELD- 261-0043. "Cannery Row."
627. EAT Setauket-Fox- 473-2400. "Making Love."
628. ELWOOD-ELWOOD- 499-7800. "Reds."
629. FARMINGVILLE-COLLEGE PLAZA- 698-2200. #1- "The Border." #2- "Cannery Row."
631. HAUPPAUGE-HAUPPAUGE- 265-1814. "The Border."
633. HUNTINGTON-SHORE- 421-5200. #1-Thru Feb. 18: "Making Love." Beg. Feb. 19: "Shoot the Moon." #2- "Absence of Malice." #3-Thru Feb. 18: "Night Crossing." Beg. Feb. 19: "Making Love."
634. HUNTINGTON-WHITMAN- 423-1300. "Chariots of Fire."
636. HUNTINGTON-YORK- 421-3911. "On Golden Pond."
637. ISLIP-ISLIP- 581-5200. #1- "The Border." #2- "House of Wax." #3-Thru Feb. 18: "Sharky's Machine."
638. LINDENHURST-LINDENHURST- 888-5400. Thru Feb. 18: "Cinderella." Beg. Feb. 19: "Sharky's Machine."
639. MATTITUCK-TWIN- 298-4405. #1-Thru Feb. 18: "Taps." #2-Thru Feb. 18: "Cinderella."
642. NESCONSET-SMITHTOWN ALL-WEATHER INDOOR- 265-8118. Thru Feb. 18: "Vice Squad." Beg. Feb. 19: "Over the Edge." OUTDOOR-Tent: "The Border." "Nighthawks."
643. NORTH BABYLON-NORTH BABYLON- 667-2495. #1- "House of Wax." #2-Thru Feb. 18: "Night Crossing."
644. NORTHPORT-NORTHPORT- 261-8600. Thru Feb. 18: "Cinderella." Beg. Feb. 19: "Whose Life Is It Anyway?"
645. OAKDALE-OAKDALE- 589-8118. Thru Feb. 16: "Arthur." Beg. Feb. 17: "Cinderella."
647. PATCHOGUE-PATCHOGUE- 475-0601. "House of Wax."
648. PATCHOGUE-PLAZA- 475-5225. #1- "Absence of Malice." #2- "On Golden Pond."
650. PATCHOGUE-SUNRISE ALL-WEATHER INDOOR- 363-7200. Thru Feb. 18: "Venom." Beg. Feb. 19: "Death Wish II." OUTDOOR-Thru Feb. 18: "True Confessions." "All the Marbles." Beg. Feb. 19 (tent): "The Border."
651. PATCHOGUE-SUNWAVE- 475-7766. #1- "Making Love." #2-Thru Feb. 18: "Night Crossing." Beg. Feb. 19: "Shoot the Moon."
653. PORT JEFFERSON-MINI EAST- 928-6555. "Raiders of the Lost Ark." CINEMA WEST- "Ragtime."
654. PORT JEFFERSON STATION-BROOKHAVEN- 473-1200. Thru Feb. 16: "Only When I Laugh." Beg. Feb. 17: "Cinderella."
655. RIVERHEAD-SUFFOLK- 727-3133. Thru Feb. 18: "Sharky's Machine."
657. SAG HARBOR-SAG HARBOR- 725-0010. Feb. 19-21: "Accident."
658. SAYVILLE-SAYVILLE- 589-0232. #1-Thru Feb. 18: "Cinderella." Beg. Feb. 19: "Taps." #2- "Ragtime." #3-Thru Feb. 18: "Vice Squad." Beg. Feb. 19: "Sharky's Machine."
661. SMITH HAVEN-MALL- 724-9550. Thru Feb. 18: "Whose Life Is It Anyway?" Beg. Feb. 19: "Shoot the Moon."
662. SMITHTOWN-SMITHTOWN- 265-1551. "On Golden Pond."

663. SOUTHAMPTON-SOUTHAMPTON- 283-1300. #1-Thru Feb. 18: "Chariots of Fire." Beg. Feb. 19: "On Golden Pond." #2-Thru Feb. 18: "Absence of Malice." Beg. Feb. 19: "Shoot the Moon."
664. STONY BROOK-LOEWS- 751-2300. #1- "Absence of Malice." #2- "Reds." #3- "Venom."
666. WESTHAMPTON-HAMPTON ARTS- 288-2600. Thru Feb. 18: "Four Friends." Beg. Feb. 19: "Absence of Malice."
667. WESTHAMPTON-WESTHAMPTON- 288-1500. Thru Feb. 18: "The Border." Beg. Feb. 19: "Chariots of Fire."
668. WEST ISLIP-TWIN- 669-2626. #1- "Sharky's Machine." #2-Thru Feb. 18: "Cinderella." Beg. Feb. 19: "Whose Life Is It Anyway?"

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE- 234-7300. "On Golden Pond."
701. BEDFORD VILLAGE-CINEMA 22- 234-9577. Thru Feb. 18: "Ragtime."
702. BRONXVILLE-BRONXVILLE- 961-4030. #1- "Cannery Row." #2-Tent: "Night Crossing." #3- "The Border."
704. GREENBURGH-CINEMA 100- 946-4680. #1-Thru Feb. 18: "Night Crossing." #2- "On Golden Pond."
705. HARRISON-CINEMA- 835-2668. Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19: "Taps."
706. HARTSDALE-CINEMA- 428-2200. #1- "Cannery Row." #2- "Chariots of Fire." #3- "Reds." #4-Thru Feb. 18: "Four Friends." Beg. Feb. 19: "Death Wish II."
707. LARCHMONT-PLAYHOUSE- 834-3001. Thru Feb. 18: "True Confessions." Beg. Feb. 19 (tent): "Shoot the Moon."
708. MAMARONECK-PLAYHOUSE- 698-2200. #1-Tent: "Night Crossing." #2 & #3- "On Golden Pond." #4- "The Border."
709. MOUNT KISCO-MOUNT KISCO- 666-6900. #1- "Absence of Malice." #2-Thru Feb. 18: "Cinderella." Beg. Feb. 19: "Shoot the Moon."
711. MOUNT VERNON-PARKWAY- 664-3311. "Ragtime."
712. NEW ROCHELLE-LOEWS- 632-1700. #1- "Venom." #2- "Absence of Malice."
713. NEW ROCHELLE-MALL- 636-8808. "Chariots of Fire."
714. NEW ROCHELLE-RKO PROCTORS- 632-1100. #1- "House of Wax." #2- "Vice Squad." #3- "Mc Vicar." #4- "The Border." #5- "Reds."
716. NEW ROCHELLE-TOWN- 632-4000. "On Golden Pond."
717. OSSINING-ARCADIAN- 941-5200. #1- "On Golden Pond." #2- "Making Love."
718. PEEKSKILL-BEACH- 737-6262. #1- "On Golden Pond." #2-Thru Feb. 18: "The Border." #3-Thru Feb. 18: "Venom."
719. PEEKSKILL-WESTCHESTER MALL- 528-8822. #1-Thru Feb. 18: "Reds." Beg. Feb. 19: "Death Wish II." #2- "Absence of Malice." #3- "Chariots of Fire."
720. PELHAM-PELHAM PICTURE HOUSE- 738-3160. Thru Feb. 18: "Arthur."
721. PLEASANTVILLE-ROME- 769-0720. Thru Feb. 18: "Arthur." Beg. Feb. 19: "Shoot the Moon."
722. RYE-RYE RIDGE- 939-8177. #1-Thru Feb. 18: "Reds." Beg. Feb. 19: "Death Wish II." #2- "Cannery Row."
723. SCARSDALE-FINE ARTS- 723-6699. "The Woman Next Door."
724. SCARSDALE-PLAZA- 725-0078. Thru Feb. 18: "The French Lieutenant's Woman." Beg. Feb. 19: "Whose Life Is It Anyway?"
726. WHITE PLAINS-COLONY- 948-8828. Thru Feb. 18: "Venom." Beg. Feb. 19: "Sharky's Machine."
727. WHITE PLAINS-GALLERIA- 997-8198. #1- "Absence of Malice." #2- "Making Love."
728. WHITE PLAINS-UA CINEMA- 946-2820. Thru Feb. 18: "The Border." Beg. Feb. 19: "Shoot the Moon."

729. **YONKERS-CENTRAL PLAZA**— 793-3232. #1—"Making Love." #2—Thru Feb. 18: "House of Wax." Beg. Feb. 19: "Shoot the Moon."
730. **YONKERS-KENT**— 237-3440. Thru Feb. 18: "Sharky's Machine." #2—"Fort Apache, the Bronx." Beg. Feb. 19: "Taps." #3—"The Cannonball Run."
732. **YONKERS-MOVIELAND**— 793-0002. #1—"Chariots of Fire." #2—"On Golden Pond." #3—"Absence of Malice." #4—Thru Feb. 18: "Reds." Beg. Feb. 19: "Death Wish II."
733. **YORKTOWN HEIGHTS-TRIANGLE**— 245-7555. #1—"Cannery Row." #2—Thru Feb. 18: "Night Crossing." Beg. Feb. 19: "Shoot the Moon."

Rockland County

742. **NANUET-ROUTE 59**— 623-3355. "House of Wax."
743. **NEW CITY-TOWN**— 634-5100. #1—Thru Feb. 18: "Absence of Malice." Beg. Feb. 19: "Shoot the Moon." #2—Thru Feb. 18: "Four Friends."
744. **NEW CITY-UA CINEMA 304**— 634-8200. #1—"On Golden Pond." #2—Thru Feb. 18: "The Border." Beg. Feb. 19 (tent.): "Death Wish II."
745. **NYACK-CINEMA EAST**— 358-6631. "Making Love."
747. **ORANGEBURG-ORANGEBURG**— 359-6030. "Cinderella."
749. **PEARL RIVER-CENTRAL**— 735-2530. "Ragtime."
750. **PEARL RIVER-PEARL RIVER**— 735-6500. "On Golden Pond."
752. **SPRING VALLEY-CINEMA 45**— 352-1445. Thru Feb. 18: "Cannery Row."
753. **STONY POINT-9 W CINEMA**— 942-0303. Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19: "Taps."
754. **SUFFERN-LAFAYETTE**— 357-6030. "Reds."
756. **WEST HAVERSTRAW-PLAZA**— 947-2220. "Night Crossing."

Connecticut

(Area Code 203)
Fairfield County

770. **BRIDGEPORT-BEVERLY**— 368-0616. Thru Feb. 18: "Cinderella."
772. **BRIDGEPORT-HI WAY**— 378-0014. #1—"Cannery Row." #2—"Vice Squad."
773. **BRIDGEPORT-RKO MERRITT**— 372-3013. #1—"House of Wax." #2—"Ragtime." #3—"On Golden Pond." #4—"The Border."
774. **BROOKFIELD-FINE ARTS**— 775-0070. #1—"On Golden Pond." #2—"The Border."
775. **DANBURY-TRANS-LUX CINE**— 743-2200. #1—Thru Feb. 18: "Night Crossing." Beg. Feb. 19: "Shoot the Moon." #2—"Cannery Row." #3—"Making Love."
776. **DANBURY-TRANS-LUX CINEMA**— 748-2923. #1—"Chariots of Fire." #2—"Absence of Malice."
777. **DANBURY-TRANS-LUX PALACE**— 748-7496. #1—"Cinderella." #2—"The French Lieutenant's Woman." #3—"House of Wax."
778. **DARIEN-PLAYHOUSE**— 655-0100. "On Golden Pond."
779. **FAIRFIELD-COMMUNITY**— 255-6555. #1—"On Golden Pond." #2—"The Border."
780. **FAIRFIELD-COUNTY**— 334-1411. Thru Feb. 18: "The French Lieutenant's Woman."
781. **GREENWICH-CINEMA**— 869-6030. "On Golden Pond."
782. **GREENWICH-TRANS-LUX PLAZA**— 869-4030. #1—"Chariots of Fire." #2—"Cannery Row." #3—"Reds."
783. **NEW CANAAN-PLAYHOUSE**— 966-0600. Thru Feb. 18: "Whose Life Is It Anyway?" Beg. Feb. 19 (tent.): "Shoot the Moon."
784. **NORWALK-CINEMA**— 838-4504. #1—"The Border." #2—"House of Wax."
785. **NORWALK-NORWALK**— 866-3010. Thru Feb. 18: "Cannery Row." Beg. Feb. 19: "Death Wish II."
786. **SOUTH NORWALK-SONO**— 866-9202. Thru Feb. 16: "Heartland." Feb. 17-19: "I Hate Blondes." Beg. Feb. 20: "Arthur." #10.
787. **SPRINGDALE-STATE**— 325-0250. "Ragtime."

788. **STAMFORD-TRANS-LUX AVON**— 324-9205. #1—"House of Wax." #2—"The Border."
789. **STAMFORD-TRANS-LUX CINEMA**— 324-3100. #1—"One From the Heart." #2—Thru Feb. 18: "Night Crossing." Beg. Feb. 19: "Shoot the Moon." #3—"Making Love."
790. **STAMFORD-TRANS-LUX RIDGEWAY**— 323-5000. "Cinderella."
791. **TRUMBULL-TRUMBULL**— 374-0462. "On Golden Pond."
793. **WESTPORT-FINE ARTS 1**— 227-3324. "Making Love." **FINE ARTS 2**— "Chariots of Fire." **FINE ARTS 3**— 227-9619. "On Golden Pond." **FINE ARTS 4**— 226-6666. Thru Feb. 18: "Four Friends." Beg. Feb. 19: "Shoot the Moon."
794. **WESTPORT-POST**— 227-0500. "Reds."
797. **WILTON-CINEMA**— 762-5678. "Absence of Malice."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN**— 997-6873. #1—Thru Feb. 18: "Venom." Beg. Feb. 19: "Taps." #2—Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19: "Whose Life Is It Anyway?" #3—Thru Feb. 18: "Cinderella." Beg. Feb. 19 (tent.): "Reds."
803. **HARRISON-WARNER**— 482-8550. #1—"The Border." #2—Thru Feb. 18: "A Stranger Is Watching."
804. **JERSEY CITY-HUDSON PLAZA**— 433-1100. #1—"On Golden Pond." #2—"Making Love."
805. **JERSEY CITY-LOEWS**— 653-4600. #1—"House of Wax." #2—"Vice Squad." #3—"Venom."
806. **JERSEY CITY-STATE**— 653-5200. #1—"The Border." #2—Tent.: "Night Crossing." #3—Tent.: "True Confessions." #4—"Return of Bruce."
807. **SECAUCUS-LOEWS HARMON COVE**— 866-1000. #1—"Absence of Malice." #2—"On Golden Pond." #3—"The Border." #4—"Chariots of Fire."
808. **UNION CITY-CINEMA**— 865-5600. #1—Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19: "A Stranger Is Watching." #2—Thru Feb. 18: "Saturday the 14th."
810. **WEST NEW YORK-MAYFAIR**— 865-2010. Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19: "Whose Life Is It Anyway?"

Essex County

811. **BLOOMFIELD-CENTER**— 748-7900. Thru Feb. 18: "Cinderella." Beg. Feb. 19: "Taps."
812. **BLOOMFIELD-RKO ROYAL**— 748-3555. #1—"House of Wax." #2—"Vice Squad."
813. **CEDAR GROVE-CINEMA 23**— 239-1462. Thru Feb. 18: "Night Crossing." Beg. Feb. 19: "Shoot the Moon."
814. **EAST ORANGE-RKO HOLLYWOOD**— 678-2262. "House of Wax."
815. **IRVINGTON-CASTLE**— 372-9324. Thru Feb. 18: "Vice Squad." Beg. Feb. 19: "Enter the Ninja."
816. **IRVINGTON-SANFORD**— 371-3998. Thru Feb. 18: "Sharky's Machine." Beg. Feb. 19: "Return of Bruce."
817. **LIVINGSTON-COLONY**— 992-0800. Thru Feb. 18: "Cinderella." Beg. Feb. 19 (tent.): "Taps."
818. **MAPLEWOOD-MAPLEWOOD**— 763-3100. Thru Feb. 18: "Arthur."
819. **MILLBURN-RKO MILLBURN**— 376-0800. #1—"On Golden Pond." #2—"Whose Life Is It Anyway?"
821. **MONTCLAIR-CLARIDGE**— 746-5564. "On Golden Pond."
822. **MONTCLAIR-WELLMONT**— 783-9500. "Cannery Row."
824. **NEWARK-RKO BRANFORD**— 623-5236. #1—"House of Wax." #2—"Vice Squad." #3—"Drive-In Massacre." #4—"Deadly Silver Ninja." #5—"Karate Warriors." #6—"The Border." #7—"The Sentinel."
825. **NUTLEY-FRANKLIN**— 667-1777. "Absence of Malice."

826. **ORANGE-PALACE**— 678-1044. Thru Feb. 18: "Penitentiary." #2—"The Hitter."
827. **UPPER MONTCLAIR-BELLEVUE**— 744-1455. "Chariots of Fire."
828. **VERONA-VERONA**— 239-0880. "The Border."
829. **WEST ORANGE-ESSEX GREEN**— 731-7755. #1—"Absence of Malice." #2—Thru Feb. 18: "Reds." Beg. Feb. 19: "Death Wish II." #3—"Making Love."
830. **WEST CALDWELL-CINEMA WEST**— 575-9085. "Ragtime."

Union County

840. **BERKELEY HEIGHTS-BERKELEY**— 464-8888. Thru Feb. 18: "Cinderella."
841. **CRANFORD-RKO CRANFORD**— 276-9120. #1—"House of Wax." #2—"Night Crossing."
842. **ELIZABETH-ELMORA**— 352-3483. Thru Feb. 18: "Arthur."
846. **LINDEN-TWIN**— 925-9787. #1—"On Golden Pond." #2—Thru Feb. 18 (tent.): "Venom."
848. **ROSELLE PARK-PARK**— 245-0358. Thru Feb. 18: "Modern Problems."
849. **SUMMIT-STRAND**— 273-3900. "Cannery Row."
851. **UNION-FIVE POINTS**— 964-3466. "Cannery Row."
852. **UNION-FOX**— 964-8977. "The Border."
853. **UNION-LOST PICTURE SHOW**— 964-4497. "House of Wax."
854. **UNION-UNION**— 686-4373. #1—"Absence of Malice." #2—"Reds."
857. **WESTFIELD-RIALTO**— 232-1288. #1 & #2—"On Golden Pond." #3—"Cannery Row."
858. **WESTFIELD-TWIN**— 654-4720. #1—"Raiders of the Lost Ark." #2—"The Border."

Bergen County

860. **BERGENFIELD-PALACE**— 385-1600. Thru Feb. 18: "Cinderella." Beg. Feb. 19: "Taps."
861. **CLOSTER-CLOSTER**— 768-8800. Thru Feb. 18: "Cinderella." Beg. Feb. 19 (tent.): "Taps."
862. **EDGEWATER-LOEWS SHOWBOAT**— 941-3660. #1—"Cannery Row." #2—"House of Wax." #3—"Venom." #4—"On Golden Pond."
863. **EMERSON-TOWN**— 261-1000. "Ragtime."
864. **FAIR LAWN-HYWAY**— 796-1717. #1—"The Border." #2—"On Golden Pond."
866. **FAIRVIEW-FAIRVIEW**— 941-2424. Program unavailable.
867. **FORT LEE-LINWOOD**— 944-6900. #1—"Chariots of Fire." #2—Thru Feb. 18: "Whose Life Is It Anyway?" Beg. Feb. 19: "Shoot the Moon."
868. **FORT LEE-SHARON**— 224-3032. "Reds."
869. **HACKENSACK-RKO ORITANI**— 343-8844. #1—"True Confessions." #2—"The Border." #3—"Venom." #4—"Return of Bruce."
870. **OAKLAND-TWIN**— 337-4478. #1—Thru Feb. 18: "Whose Life Is It Anyway?" Beg. Feb. 19: "Shoot the Moon." #2—"Absence of Malice."
871. **PARAMUS-BERGEN MALL**— 845-4449. "The Woman Next Door."
872. **PARAMUS-ROUTE 17**— 843-3830. #1—Thru Feb. 18: "Night Crossing." Beg. Feb. 19: "Shoot the Moon." #2—"Personal Best."
873. **PARAMUS-CINEMA 35**— 845-5070. "On Golden Pond."
875. **PARAMUS-ROUTE 4**— 488-9444. #1—"One From the Heart." #2—"Chariots of Fire." #3—"House of Wax." #4—"Making Love." #5—"Absence of Malice." #6—"Reds." #7—"Cannery Row."
876. **RAMSEY-INTERSTATE**— 327-0153. Program unavailable.
877. **RAMSEY-RAMSEY**— 327-2142. Thru Feb. 18: "Cinderella."
878. **RIDGEFIELD PARK-RIALTO**— 641-2115. "Ragtime."
879. **RIDGEWOOD-WARNER**— 444-1234. #1—"Absence of Malice." #2—"Reds."
881. **TEANECK-CEDAR LANE**— 836-3430. Thru Feb. 18: "Cinderella."
882. **TENAFLY-BERGEN**— 567-0004. "Ragtime."
884. **WASHINGTON TOWNSHIP-CINEMA**— 666-2221. Program unavailable.
885. **WESTWOOD-PASCACK**— 664-3200. Thru Feb. 18: "Cinderella."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

- G:** General Audiences. All ages admitted.
PG: Parental Guidance Suggested. Some material may not be suitable for children.
R: Restricted. Under 17 requires accompanying parent or adult guardian.
X: No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

ABSENCE OF MALICE—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously contrived to produce this or that crisis, and one becomes disgusted with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, but she's also the heroine, so she tries to ingratiate herself with the audience using coy little tricks. The strong supporting cast includes Bob Balaban as a ruthless federal attorney, Wilford Brimley as a Justice Department official, and Luther Adler as a wily old mafioso. Melinda Dillon, however, is lamentable—she's obviously been put there to commit suicide and her performance is a howl. Written by Kurt Luedtke, a former newspaperman. Dir. Sydney Pollack. PG. 6, 24, 32, 72, 93, 109, 200, 226, 234, 303, 404, 408, 411, 412, 508, 521, 531, 544, 551, 559, 602, 617, 622, 633, 648, 663, 664, 666, 709, 712, 719, 727, 732, 743, 776, 797, 807, 825, 829, 854, 870, 875, 879

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. 32, 508, 511, 645, 720, 721, 786, 818, 842

BORDER, THE—(1hr. 47m., '82) Jack Nicholson gives a fine, subtle performance as a Border Patrol cop charged with the absurd, Sisyphean task of rounding up Mexicans who cross the border illegally at El Paso, Texas, and busing them back across the Rio Grande. The border police know perfectly well that the local economy depends, in part, on "wet-back" labor, and Nicholson's cop fights the cynicism and corruption that overcomes the other men. An interesting background for melodrama, but the movie is cynical and corrupt too. The director, Tony Richardson, who has no talent for violent action sequences, and the brace of the screenwriters—Deric Washburn, Waion Green, David Freeman—emphasize the bad taste of the cops and their wives so heavily that one begins to think corruption is produced by a liking for water beds and Hawaiian shirts. The movie is snobbish, condescending, and misogynistic—the wives are portrayed as sexually ravenous harpies who destroy their men. Locked in the mystery of their silence and suffering, the Mexicans don't come off any better. With Elpidia Carrillo. R. 20, 41, 70, 78, 97, 102, 103, 109, 122, 202, 207, 214, 221, 237, 303, 405, 413, 419, 429, 512, 527, 529, 533, 537, 541, 562, 568, 574, 603, 623, 629, 631, 637, 642, 650, 667, 702, 708, 714, 718, 728, 744, 774, 779, 784, 788, 803, 806, 807, 824, 828, 852, 858, 864, 869

BUTTERFLY—(1hr. 48m., '82) An adaptation of James M. Cain's novel about an amoral and sexually

manipulative woman, set in Nevada during the thirties. With Stacy Keach, Orson Welles and Pia Zadora. Dir. Matt Cimber. R. 55

CANNERY ROW—(2hrs., '82) A romantic comedy about drifters in Monterey, California, during the forties, based on the novel (as well as another novel, *Sweet Thursday*) by John Steinbeck. With Nick Nolte, Debra Winger and Audra Lindley. Dir. David S. Ward. PG. 16, 24, 37, 72, 97, 114, 116, 202, 203, 210, 212, 232, 236, 405, 411, 412, 419, 426, 448, 500, 545, 552, 556, 566, 569, 600, 603, 621, 623, 626, 629, 702, 706, 722, 733, 752, 772, 775, 782, 785, 822, 849, 851, 857, 862, 875

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially good. But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. 9, 32, 58, 89, 207, 224, 234, 307, 404, 412, 419, 519, 536, 541, 568, 604, 634, 663, 667, 706, 713, 719, 732, 776, 782, 793, 807, 827, 867, 875

CIRCLE OF DECEIT—(1hr. 48m., '82) In German, Eng. subtitles. In war-torn Beirut, Lebanon, a journalist becomes immersed in intrigue. With Bruno Ganz, Hanna Schygulla and Jerzy Skolimowski. Dir. Volker Schlöndorff. R. 56

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly physical movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. 73, 92

DAVID—(1hr. 46m., '82) The story of David Singer (Mario Fischel), a German-Jewish teenager hiding in Berlin during the Nazi years. David is so withdrawn that no one really notices him, and it takes us a while to realize that his inarticulateness masks a wily intelligence—alone among his large, prosperous family, he survives. The director, Peter Lilienthal, often fails to make it clear where a scene is taking place, or who the people are in a room, or why someone has disappeared and when. Instead, he concentrates on the small moments of uncertainty, companionship, irresolution, panic. Shot mainly in East Berlin, the movie's cobbled streets, gray-brown buildings, and packs of roving children singing anti-Semitic songs burn deeply into your emotions. It's a quiet, undramatic film, but it makes its points. With the marvelous veteran actor Walter Taub as the Rabbi Singer. From a novel by Joel König. 89

DEATH WISH II—(1hr. 29m., '82) A man whose family has been viciously assaulted and murdered devotes his life to vengeance. With Charles Bronson, Jill Ireland and Vincent Gardenia. Dir. Michael Winner. R. 104, 212, 221, 234, 237, 300, 304, 403, 409, 411, 426, 444, 517, 519, 539, 557, 574, 603, 623, 650, 706, 719, 722, 732, 744, 785, 829

FOUR FRIENDS—(2hrs. 5m., '81) A pathetically amorphous mess. Danilo (Craig Wasson), a boy who has emigrated to America from Yugoslavia, looks for his identity as if it were something that could be found under a tree. Danilo and his friends David (Michael Huddleston) and Tom (Jim Metzler) are all in love with Georgia (Jodi Thelen), who is meant to be adorable but is actually the kind of insufferable show-off that any sane person would run from. When Tom gets her knocked up, Danilo, dazed and stricken, wanders through the sixties, which is presented as a phantasmagoria of irrational violence. The movie's tone shifts from pastoral simplicity to surreal violence to pastoral simplicity again, and not one scene rings

true. Danilo has no self to relate to—he seems more like a punching bag than a man. Written by Steve Tesich. Dir. Arthur Penn. R. 14, 94, 449, 522, 666, 706, 743, 793

★ **FRENCH LIEUTENANT'S WOMAN, THE**—(2hrs. 4m., '81) Adapting John Fowles's best-seller, scenarist Harold Pinter intercuts the darkly romantic Victorian period story, featuring Jeremy Irons as Charles Smithson the gentleman scientist and Meryl Streep as Sarah Woodruff the mysterious governess, with a banal modern tale in which Irons and Streep play the two actors who are having an affair while acting in the period story we have been watching. No doubt the movie was intended as a meditation on the interchangeability of actor and role, but what it seems like is a good period film interrupted with boring modern interludes; the fancy, complicated narrative doesn't pay off in intellectual excitement. Still, Karel Reisz stages the Victorian stuff (shot in Lyme Regis) with great authority, and Streep, in her orange hair, makes a betwisting though overly enigmatic Sarah. With Patience Collier as the bullying Mrs. Poulteney and Lynsey Baxter as Ernestina. Music by Carl Davis. R. 52, 97, 436, 535, 573, 724, 777, 780

GALLIPOLI—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, Archy (Mark Lee) and Frank (Mel Gibson), both fleet-footed runners, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. Like the American platoon movies of World War II, *Gallipoli* is devoted to the rituals of male comradeship—rivalries and partings and reconciliations. The theme is familiar—the needless slaughter of valiant youth—and the movie has a few too many typical incidents; indeed, it's a bit impersonal. The director, Peter Weir, doesn't have much dramatic sense, but visually the movie is very striking. PG. 57

LOVE AND MONEY—(1hr. 30m., '82) A young banker leaves his girlfriend, family and job to pursue the glamorous wife of an international tycoon. With Ray Sharkey, Klaus Kinski, Ornella Muti and King Vidor. Dir. James Toback. R. 51

MAKING LOVE—(1hr. 53m., '82) A love story about a young woman who learns, after eight years of marriage, that her doctor husband is attracted to men. With Michael Ontkean, Kate Jackson and Harry Hamlin. Dir. Arthur Hillier. R. 22, 32, 54, 109, 117, 203, 210, 220, 302, 409, 417, 424, 528, 537, 541, 558, 568, 602, 617, 623, 627, 633, 651, 717, 727, 729, 745, 775, 789, 793, 804, 829, 875

★ **MAN OF IRON**—(2hrs. 20m., '81) Andrzej Wajda's stirring new film solidifies the shadowy history of Polish dissent. Shot during the Gdansk workers' strike in the summer of 1980, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flashbacks of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wajda's last film, *Man of Marble*. Using documentary footage, historical reconstruction, and fictional techniques, Wajda is trying to unite the generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. It will carry you along even if you can't get all the references. With Marian Opania, Krystyna Janda, and Jerzy Radziwilowicz. PG. 92

MC VICAR—(1hr. 32m., '82) A British drama about prisoners escaping from jail. With Roger Daltrey. Dir. Tom Clegg. R. 7, 32, 46, 429, 508, 512, 553, 714

MISSING—(1hr. 59m., '82) Reviewed in this issue. PG. 71

MONTENEGRO—(1hr. 37m., '81) A drearily whimsical erotic tale about a pampered American lady (Susan Anspach), going crazy from too much money and not enough sex, who leaves her stolid Swedish-businessman-husband (Erland Josephson), and finds fulfillment among the coarse Yugoslavian émigrés who live and work in sexy squalor in a Stockholm distillery. The director, Dusan Makaveyev, has been making variations on this liberation theme his entire life. Everything in the movie feels stale, arbitrary, unconvincing. 6

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk,

and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 89

NIGHT CROSSING—(1hr. 46m., '82) The dramatization of a true story about two young couples trying to escape from East Germany in 1979. With John Hurt, Jane Alexander, Beau Bridges and Doug McKeon. Dir. Delbert Mann. PG. 35, 38, 44, 93, 119, 207, 221, 223, 304, 403, 405, 419, 518, 527, 533, 541, 612, 633, 643, 651, 702, 704, 708, 733, 756, 775, 789, 806, 813, 841, 872

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite*, arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. 16, 24, 41, 58, 61, 83, 94, 100, 109, 113, 202, 207, 210, 211, 212, 234, 302, 307, 405, 413, 414, 418, 429, 439, 512, 523, 528, 533, 568, 571, 601, 621, 623, 636, 648, 662, 663, 700, 704, 708, 716, 717, 718, 732, 744, 750, 774, 778, 779, 781, 791, 793, 804, 807, 819, 821, 846, 857, 862, 864, 873

ONE FROM THE HEART—(1hr. 41m., '82) A musical fantasy about a man and a woman who leave each other for new partners. With Frederic Forrest, Teri Garr, Raul Julia, Nastassia Kinski, Lainie Kazan and Harry Dean Stanton. Dir. Francis Coppola. R. 74, 88, 531, 568, 789, 875

ONLY WHEN I LAUGH—(2hrs., '81) Marsha Mason tries her hand at a big serious role—an alcoholic actress who returns from a dry-out clinic to her New York apartment and tries to live with her teenage daughter (Kristy McNichol). Mason, the most reassuring of stars, plays the actress as a nice woman who suffers an occasional spasm of selfishness and ill temper. She may be an actress, but she can't really play one—at least not an interesting one. With braying James Coco as the self-pitying homosexual failed actor Jimmy, and Joan Hackett as the pathetic, silver-lamé narcissist Toby who "majored in beautiful" at Michigan. A little bit of each of them goes a long way. Directed by Glenn Jordan. R. 235, 442, 502, 518, 550, 654

OVER THE EDGE—(1hr. 35m., '79) A fascinating mix of teen-exploitation movie and sociological tract written by Tim Hunter and Charlie Haas and directed by Jonathan Kaplan. Set in "New Granada," a half-finished condo-development plunked down in the middle of nowhere, the movie is about white middle-class kids who have their parents' love, their own rooms, stereos, and color TVs, but are going crazy from boredom, isolation, and institutionalized rootlessness. The kids are privileged nihilists, stoned or smashed much of the time; they're utterly contemptuous of the "town," which they know is a real-estate-developer's scam, and of their parents, who fled Chicago or Detroit or Denver to settle there. Casually, without shame or fear, they begin to vandalize the school and houses. The climax, in which the kids attack all the hated authority figures at once, is morally ambiguous, to say the least. With Michael Kramer as the "good" boy who has to become "bad" in order to be a man; teen-idol Matt Dillon as the insolent, doomed youth who takes Kramer under his wing. PG. 119, 208, 413, 512, 522, 642

PASSIONE D'AMORE—(1hr. 57m., '82) In Italian. Eng. subtitles. A handsome young soldier in nineteenth century Italy, in love with a beautiful, married woman, becomes the object of a grotesquely ugly woman's passion. With Bernard Giraudeau, Laura Antonelli and Valeria D'Obici. Dir. Ettore Scola. 89

PENNIES FROM HEAVEN—(1hr. 52m., '81) A brilliant, ambitious Depression-era musical with a death's-head grin. Dennis Potter, the British television playwright, has recast the material, originally written for the BBC, in American terms, and it's become colder, harsher, crueler. Steve Martin is the traveling sheet-music salesman, in the Chicago of 1934, who leaves his frigid wife, Jessica Harper, and seduces the virgin schoolteacher, Bernadette Peters. As the characters open their mouths to sing, out come the voices of the popular singers of the period (Connie Boswell, Bing Crosby, et al.). The numbers, produced in a variety of exuberant Hollywood musical

styles, represent their dreams—what they can't express in real life—and when they end, the story continues on its squalid way. In Gordon Willis's color cinematography, the colors are basic neon—red, green, blue against black—deepened into the richer hues of an Edward Hopper painting. Herbert Ross's direction is often leaden, but you can't overlook a movie with sequences of marvelous dancing by Vernal Bagneris and Christopher Walken (doing a muscular strip). R. 50, 76, 93

PERSONAL BEST—(2hrs. 4m., '82) A woman training for the 1980 Olympics squad (Patrice Donnelly) seduces a young rival (Mariel Hemingway), and the macho coach (Scott Glenn) who loves them both tries exasperatedly to get them to compete against each other. Robert Towne's first film as director is tender and gently amused. He doesn't sensationalize the lesbian affair—his attitude is that of the coach, bewildered but respectful. Towne must love the long-legged, small-breasted bodies of women athletes, because he sends the camera up and down thighs and across flat stomachs, and includes a comical nude lounging-in-the-steamroom episode that looks like the Roman senators at their bath. A minor but sweet-tempered movie with some marvelous sports footage. R. 36, 48, 83, 561, 568, 872

PIXOTE—(2hrs. 7m., '81) In Portuguese, Eng. subtitles. A brilliant achievement from the Brazilian director Hector Babenco. Pixote (Fernando Ramos da Silva) is a little boy, perhaps 10, with a preternaturally aged face, a wanderer in the slums of Sao Paulo who is swept by the police into a brutal youth-detention center, where he witnesses rapes, beatings, and fraud—on the part of the guards as well as the kids—and he loses all the moral feelings and restraints that we still pray will accompany a boy into adulthood. Escaping to freedom, Pixote and his friends live by snatching purses and eventually by linking up with a prostitute for whom they become pimps and children. Pixote is not evil, but he cannot connect acts to consequences. He kills two men by accident, and retires into the bedroom to watch television with the prostitute. The film has a naturalistic, almost documentary surface, but there's nothing random or unformed about the flashes of humor, warmth, and anguish. Babenco is an artist fully in control of his terrifying subject. 16, 97

QUEST FOR FIRE—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal the secret of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. 45

RAGTIME—(2hrs. 36m., '81) Miles Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. PG. 23, 35, 38, 60, 233, 503, 534, 546, 548, 616, 623, 653, 658, 701, 711, 749, 773, 787, 830, 863, 878, 882

RAIDERS OF THE LOST ARK—(1hr. 55m., '81) Steven Spielberg has made a pure-fun extravaganza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientist's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religious stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George Lucas (who produced); screenplay by Lawrence Kasdan. PG. 38, 416, 501, 511, 653, 858

REDS—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World*, and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. 21, 31, 60, 206, 231, 300, 408, 423, 449, 517, 519, 529, 531, 539, 568, 603, 623, 628, 664, 706, 714, 719, 722, 732, 754, 782, 794, 800, 829, 854, 868, 875, 879

SHARKY'S MACHINE—(2hrs. 2m., '81) Burt Reynolds moving in on Clint Eastwood's territory, and not very convincingly. He's Sharky, a tough Atlanta cop who becomes obsessed with an expensive hooker (Rachel Ward, who looks like a fleshier Jacqueline Bisset), and runs afoul of a foreign-scum underworld kingpin (Vittorio Gassman). Reynolds borrows from the *Dirty Harry* series, from kung-fu movies, from *Laura*, from *The French Connection*, from John Cassavetes, from *Kojak* and *Barney Miller* and a half-dozen other places. The different sequences of the movie don't flow together at all, but the sadistic violence certainly keeps you from falling asleep. People are run over, blasted with shotguns, harpooned, broken up with chains, and so on. With Brian Keith, Henry Silva, Bernie Casey, Charles Durning and Richard Libertini. Written by Gerald di Pego, from a novel by William Diehl. Dir. Reynolds. R. 32, 100, 101, 105, 119, 208, 228, 426, 436, 438, 447, 448, 451, 453, 504, 507, 513, 516, 530, 532, 535, 547, 549, 551, 554, 569, 573, 619, 637, 638, 655, 658, 668, 705, 726, 760, 783, 800, 808, 810, 816

SHE DANCES ALONE—(1hr. 27m., '82) A docudrama of the life of Kyra Nijinsky, daughter of the great dancer. With Bud Cort, Max von Sydow and Kyra Nijinsky. Dir. Robert Dornhelm. 52

SHOOT THE MOON—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sports-writer, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Seresin. R. 32, 61, 82, 104, 105, 202, 207, 210, 211, 224, 308, 403, 413, 418, 423, 449, 533, 537, 541, 562, 605, 616, 633, 651, 661, 663, 707, 709, 721, 728, 729, 733, 743, 775, 783, 789, 793, 813, 867, 870, 872

SISTERS OR THE BALANCE OF HAPPINESS—(1hr. 35m., '82) The symbiotic relationship of two sisters ends with the death of one, and a new life begins for the other. With Jutte Lampe. Dir. Margarethe von Trotta. 62

STRANGER IS WATCHING A—(1hr. 32m., '82) A suspense-thriller about a psychopath who holds a TV newswoman and a young girl hostage below Grand Central Station. With Rip Torn, Kate Mulgrew and James Naughton. Dir. Sean S. Cunningham. R. 803, 808

TAPS—(2hrs. 10m., '81) George C. Scott as the head of a military school, a man obsessed with honor; Tim Hutton as the cadet major—the chief boy—who learns Scott's lessons all too well. When the trustees of the school decide to close the place down, the boys, under Hutton's command, barricade themselves in, armed with machine-guns. Up to this point the movie seems like a fascist daydream. But then, when one of the boys is killed, the movie begins to "criticize" Scott's code of honor; no doubt the filmmakers think they've said something profound about the limits of the military mind. This schizoid movie has the solemnity of the truly demented—there isn't a joke, a hint of

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irony or playfulness, anywhere. Written by Darryl Ponicsan and Robert Kamen, from a novel by Devery Freeman. Dir. Harold Becker. PG. 101, 228, 426, 438, 447, 451, 453, 501, 507, 513, 516, 530, 549, 551, 556, 609, 639, 658, 705, 730, 753, 800, 811, 817, 860, 861

THREE BROTHERS—(1hr. 53m., '82) In Italian, Eng. subtitles. A contemporary drama about three brothers reunited with their father after their mother's death. With Philippe Noiret, Charles Vanel, Michele Placido and Andrea Ferreol. Dir. Francesco Rosi. 61

TICKET TO HEAVEN—(1hr. 47m., '81) A young man from Toronto (Nick Mancuso) falls into the hands of religious cultists (based on the Moonies) and becomes a zombie. The scenes at an indoctrination farm in the California woods are frightening and funny, but the rest of the movie is limp and underdone, like a TV production. Dir. Ralph Thomas. PG. 14

TRAGEDY OF A RIDICULOUS MAN—(2hrs., '82) In Italian, Eng. subtitles. Bernardo Bertolucci's new film is barely on the screen. It's about a factory owner, Ugo Tognazzi, whose son has been kidnapped by political terrorists. Well, it's sort of about that. Most of the time Tognazzi wanders about in a daze murmuring to himself that he adores this son who doesn't love him while everyone else—his wife (Anouk Aimee), his son's girlfriend, (Laura Morante), who may or may not be one of the terrorists, and a worker-priest (Victor Cavallo)—ridicule and humiliate him or just stand around enigmatically. The movie has no tension or suspense—Bertolucci is just dithering. Everything in it feels arbitrary, unfelt, meaningless. PG. 90

TRUE CONFESSIONS—(1hr. 50m., '81) Suggestive but muffled. Robert Duvall has a feral grin and a silent little laugh as Tommy Spellacy, an embittered Los Angeles police detective; Robert De Niro, as his brother, Monsignor Desmond Spellacy, a rising young power in the Catholic Church, looks opaque and withdrawn—his pallid flesh covers him like drapery. Yet the brothers are alike under the skin—both are corruptible and vaguely guilty about it. Alas, we never get the big scene between them that would bring the movie to life. John Gregory Dunne and Joan Didion have adapted Dunne's 1977 novel, a neo-Chandler exercise that mixes murder, church politics, and police procedure. The differing strands of the plot never quite come together, and the movie tries to get by on atmosphere—the souped-up period slang and obscenities spoken by the police detectives; the high-power deals and favors that Des and cronies allude to. The entire movie seems to have been delivered out of the corner of someone's mouth. With Cyril Cusack as a ruthless cardinal, Burgess Meredith as a fervent old priest, and Rose Gregorio as a hooker. Dir. Ulu Grosbard. R. 11, 82, 117, 200, 308, 413, 449, 527, 537, 541, 557, 607, 623, 650, 707, 806, 869

VENOM—(1hr. 34m., '82) A child's mamba foils the plans of kidnappers. With Sterling Hayden, Klaus Kinski, Sarah Miles and Oliver Reed. Dir. Piers Haggard. R. 33, 80, 112, 114, 206, 221, 226, 237, 300, 403, 413, 421, 426, 444, 531, 541, 556, 558, 568, 574, 607, 650, 664, 712, 718, 726, 800, 805, 846, 862, 869

WHOSE LIFE IS IT ANYWAY?—(1hr. 59m., '81) Mauled in an automobile accident, Ken Harrison (Richard Dreyfuss), a successful Boston sculptor, lies paralyzed from the neck down. He can't work or make love, and he wants to die, which appalls the hospital staff that has been laboring to keep him alive. Dreyfuss acts up a storm with his eyes, beard, and neck, but the performance is unpleasantly self-righteous. He seems less like a mature man facing death than a bright boy reveling in the opportunity to tell everyone off. John Badham, who directed this adaptation, by Reginald Rose and Brian Clark, of Clark's hit play, works as much movement and color into the hospital settings as he can. The movie is never dull, but the premise seems false: No one points out to the sculptor that in his situation the most courageous thing would be to live. With Christine Lahti, John Cassavetes. R. 58, 93, 104, 224, 418, 423, 513, 532, 533, 535, 605, 644, 661, 668, 724, 783, 800, 810, 819, 867, 870

WOMAN NEXT DOOR, THE—(1hr. 48m., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's new movie has his customary fluency and warmth, his attentiveness to the ways in which people of a small society connect with one another. What it doesn't have is a convincing representation of all-consuming passion. What draws these two together? What forces them to quarrel all the time? Theater actress Fanny Ardant, tall and gangly with glossy black hair and a ravenous mouth, has a raw, unfocused quality that could be

mistaken for intensity. At least she's in the movie—Depardieu appears to be somewhere else. With Veronique Silver and Henri Garcin. R. 90, 559, 723, 871

Revivals

ACCIDENT—(1hr. 45m., '67) A fatal accident becomes the springboard for a look behind the façade of frustrated lives in Oxford—sometimes searing, sometimes clatrap. With Dirk Bogarde, Stanley Baker and Vivien Merchant. Dir. Joseph Losey. 657

BLACK ORPHEUS—(1hr. 37m., '59) In Portuguese, Eng. subtitles. The Orpheus myth retold in terms of the poor blacks of Rio during the carnival. This film seemed daring once; now it looks too much like a travelogue aspiring to tragedy. With Marpessa Dawn and Breno Mello. Dir. Marcel Camus. 39

BLUE ANGEL, THE—(1hr. 37m., '29) In German, Eng. subtitles. Heavy-handed, obvious, humorless, but mesmerizing. The great Emil Jannings is the authoritarian German professor who falls under the spell of Marlene Dietrich's Lola-Lola, an impassive nightclub singer. The professor's decline and collapse is at once a defeat of his worldly position and a liberation of his unconscious. From the Heinrich Mann novel. Dir. Josef Von Sternberg. 91

BONNIE AND CLYDE—(1hr. 51m., '67) The story of Clyde Barrow, Bonnie Parker, and their gang's bank-robbing spree in the thirties. A gripping and controversial film, with fine performances by Warren Beatty and Faye Dunaway. Dir. Arthur Penn. 4

BREAKER MORANT—(1hr. 42m., '79) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit working for the British execute some Boer prisoners. The British put Morant and his fellow officers on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally questionable or dishonest, but it's a beautiful production—the fighting sequences are fierce, the acting virile and commanding. With Jack Thompson and Edward Woodward. Directed by the Australian Bruce Beresford. *The Getting of Wisdom*. 39

CABARET—(2hrs., '72) An effective Bob Fosse musical from the Broadway hit, with brilliant photography and a visually persuasive recreation of pre-war Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. 13

CAT ON A HOT TIN ROOF—(1hr. 55m., '58) Tennessee Williams's drama of a Deep South family thrown into emotional upheaval and bitter soul-searching—despite all this herzscherz, it's utterly absorbing. With Elizabeth Taylor, Paul Newman and Burl Ives. Dir. Richard Brooks. 10

CINDERELLA—(1hr. 15m., '50) Walt Disney's classic animated version of the popular fairy tale. 212, 235, 236, 442, 447, 502, 513, 542, 549, 550, 567, 606, 609, 613, 638, 639, 644, 645, 654, 658, 668, 709, 747, 770, 777, 790, 800, 811, 817, 840, 860, 861, 877, 881, 885

COUSIN, COUSINE—(1hr. 35m., '76) In French, Eng. subtitles. A charming and droll film by Jean-Charles Tacchella about family relations, children growing up, and, mostly, two adults finding themselves in a truly fulfilling relationship, adultery be damned. Beautifully written, directed, and acted. With Marie-Christine Barrault, Victor Lanoux and Marie-France Pisier. 95

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. 39

FOREIGN CORRESPONDENT—(1hr. 55m., '40) Alfred Hitchcock's fast, exciting, tale of espionage and political intrigue in pre-war Europe. With Joel McCrea, Albert Brasseur, George Sanders, Herbert Marshall, Robert Benchley and Laraine Day. 10

FROM RUSSIA WITH LOVE—(1hr. 50m., '64) One of the early James Bond movies, from when they were truly exciting and wonderful and almost believable. With Sean Connery, Pedro Armendariz and Lotte Lenya. Dir. Terence Young. 13

GRAPES OF WRATH, THE—(2hrs. 9m., '40) Director John Ford transforms Steinbeck's novel of social protest into a conservative epic about an enduring family. Gregg Toland's cinematography gives the film a documentary look. With Henry Fonda, Jane Darwell, John Carradine and Charley Grapewin. 10

HARDER THEY COME, THE—(1hr. 38m., '73) In Jamaican argot, Eng. subtitles. The violent tale of a young innocent who, seeking his fortune, ends up as a renegade murderer. Terrific reggae music. With Jimmy Cliff. Dir. Perry Henzell. 39

HOUSE OF WAX—(1hr. 34m., '53) In turn of the century New York, a murderer molds his victims into wax statues. In 3-D. With Vincent Price, Charles Bronson, Frank Lovejoy and Carolyn Jones. Dir. Andre de Toth. PG. 37, 70, 83, 100, 116, 117, 202, 204, 210, 217, 237, 403, 409, 439, 512, 529, 553, 556, 568, 600, 637, 643, 647, 714, 729, 742, 773, 777, 784, 788, 805, 812, 814, 824, 841, 853, 862, 875

JANE EYRE—(1hr. 36m., '44) A splendid version of Charlotte Brontë's Victorian novel of love and tragedy on the Yorkshire moors. With Orson Welles, Joan Fontaine and Peggy Ann Garner. Dir. Robert Stevenson. 10

MEET ME IN ST. LOUIS—(1hr. 53m., '44) Judy Garland brings her intensity and warmth to this very nice Technicolor musical, of a family's romances and friendships, set in the World's Fair year of 1904. The Ralph Martin-Hugh Blane score includes "The Trolley Song" and "The Boy Next Door" for Judy, but the most charming moment is her duet with Margaret O'Brien, her mischievous little sister, of "Under the Bamboo Tree." Dir. Vincent Minnelli. 91

MISFITS, THE—(2hrs., '61) A provocative but not quite credible drama about three mixed-up men and a girl in Reno, written by Arthur Miller and directed by John Huston, with Marilyn Monroe (her last film), Clark Gable (his last, too), Eli Wallach and Montgomery Clift. 39

MURDER MOST FOUL—(1hr. 31m., '65) A cheerful entertainment based on an Agatha Christie mystery, *Mrs. McGinty's Dead*, with Dame Margaret Rutherford as the indomitable Miss Marple. Dir. George Pollack. 10

NEW YORK, NEW YORK—(2hrs. 43m., '77) A re-cut, expanded version of Martin Scorsese's musical about a white be-bop player (Robert De Niro) and a big-band singer (Liza Minnelli). 13, 236

ON THE WATERFRONT—(1hr. 48m., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint, music by Leonard Bernstein. Dir. Elia Kazan. 95

PRIDE AND PREJUDICE—(1hr. 58m., '40) The best of MGM's adaptations of classic novels. Greer Garson is a little too matronly as Jane Austen's enchanting heroine, Elizabeth Bennet, but she's not the condescending bore she later became, and Laurence Olivier is witty and devastatingly attractive as the snobbish Darcy. It's worth the price of admission to hear Olivier say, as he refuses to dance at a ball, "I am in no humor tonight to give consequence to the middle classes at play." With Edna May Oliver. Dir. Robert Z. Leonard. 10

RISE OF LOUIS XIV, THE—(1hr. 40m., '66) In French, Eng. subtitles. Roberto Rossellini's fascinating study of the way the short, unprepossessing Louis came to dominate the French court. The movie is barely acted and a bit impersonal—what it gives you are the rituals, the formal apparatus of power. With Jean-Marie Pate as the King. 97

SHAMPOO—(1hr. 50m., '75) Probably the most successful American satire of the seventies. A straight Beverly Hills hairdresser (Warren Beatty) races from bed to bed, servicing the city's wealthy women, who depend on his ministering hands for their morale. He's a saint, a buffoon, and finally a loser—everyone is moving up the social ladder but him. With Goldie Hawn, Julie Christie, and Jack Warden. Dir. Hal Ashby. 4

STORY OF ADELE H, THE—(1hr. 35m., '75) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. 10

STREETCAR NAMED DESIRE, A—(2hrs. 4m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche du Bois in Elia Kazan's fervent adaptation of Tennessee Williams's greatest play. 91

10—(2hrs., '79) A successful L.A. pop composer (Dudley Moore) rebels against middle age by chasing after a gorgeous newlywed (Bo Derek) while his womanly girl friend (Julie Andrews) waits for him to calm down. A leisurely and often very funny slapstick comedy that both satirizes male obsessions and allows us to enjoy them. Dir. Blake Edwards. 786

THRONE OF BLOOD—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. 39

YOJIMBO—(1hr. 50m., '62) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in the 1860s and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. 39

THEATER

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
CHGT Chargit. Telephone charge to major credit cards.	
New York City:	(212) 944-9300
New Jersey:	(201) 332-6360
Long Island:	(516) 354-2727
Westchester:	(914) 423-2030
Connecticut:	(203) 622-1970

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Broadway

Previews and Openings

Monday, February 15

COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN—Sandy Dennis, Cher, and Karen Black star in a play by Ed Graczyk, set in a small town in Texas in the mid 50s, which tells what happens there when a major film begins on-location shooting; directed by Robert Altman. With Studie Bond, Kathy Bates, Maria Heflin, and Mark Ratton. Previews now prior to a 2/18 opening. Mon.-Thurs. at 8, Sat. at 2, \$20-\$27.50; Fri. & Sat. at 8, \$25-\$30; Wed. at 2, \$18-\$25. Martin Beck, 302 W. 45th (246-6363). 2 hrs., 15 min. All major credit cards.

Thursday, February 25

LITTLE JOHNNIE JONES—Donny Osmond stars in a revival of the 1904 George M. Cohan musical about an American jockey who goes to London in 1903 to ride in the English Derby; directed by Gerald Gutierrez. With Maureen Brennan, Peter Van Norden, Jane Galloway, Ernie Sabella, Anna McNeely, Jack Bittner, and Tom Roling. Previews begin 2/25 prior to a 3/4 opening. Preview prices: Tues.-Sat. at 8, Sun. at 6:30, Sat. & Sun. at 2, \$15-\$20. After opening: Wed. at 2 & 8, Thurs. at 8, \$20-\$25; Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 6:30; \$25-\$30. Alvin, 250 W. 52nd (757-8646). 2 hrs., 20 min. All major credit cards.

Now Playing

AIN'T MISBEHAVIN'—The delicious songs by Fats Waller and friends, suggestively lighted by Pat Collins, continue their joyous renaissance under Richard Maltby's canny and easeful staging, with Arthur Faria's fetching mini-choreography. The cast of five works together as nimbly and wickedly as five fingers in a sleight of hand. Mon.-Wed. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$22.50-\$35 Wed. at 3, \$17.50-\$27.50. Belasco, 111 W. 44th (245-4490). 2 hrs., 15 min. All major credit cards. ●●

AMADEUS—John Wood, Peter Firth, and Caris Corfman in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$21-\$32.50; Fri. & Sat. at 8, \$22.50-\$35; Wed. at 2, \$20-\$30. Broadhurst, 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still

Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, \$20-\$32; Wed. at 2, \$18-\$27; Sat. at 8, \$24-\$35. Uris, 51st St. W. of B'dway (586-6510). All major credit cards. ●●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circus surprises. Tues.-Thurs. at 8, \$16-\$30; Fri. & Sat. at 8, \$22-\$35; Sat. at 2, Sun. at 3, \$15-\$28; Wed. at 2, \$12-\$25. St. James, 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ●●

THE BEST LITTLE WHOREHOUSE IN TEXAS—About the rise and fall of Texas's most famous bordello. A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Anita Morris as the proprietress. Mon.-Thurs. at 8, Sat. at 2, \$19-\$25; Fri. & Sat. at 8, \$20-\$27; Sat. at 8, \$22-\$29; Wed. at 2, \$16.50-\$21. 46th St. Theater, 226 W. 46th (246-0246). 2 hrs., 40 mins. All major credit cards. ●●

CHILDREN OF A LESSER GOD—Phyllis Frelich and Peter Evans star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$19.50-\$27.50. Fri. & Sat. at 8, \$22-\$30. Wed. at 2, \$17.50-\$22.50. Longacre, 220 W. 48th (246-5639). 2 hrs., 40 mins. All major credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic 42nd St. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Sat. at 8, Wed. & Sat. at 2; Sun. at 3, \$22.50-\$32.50. Shubert, 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ●●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, \$20-\$27.50; Sat. at 2, Sun. at 3, \$18.50-\$25; Wed. at 2, \$15-\$20. John Golden, 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

THE CURSE OF AN ACHING HEART—Faye Dunaway stars in William (Hogan's Goat) Alfred's play about a Brooklyn woman, looking back from the 20s through the 40s, who comes to decide that her life has a daily glory; directed by Gerald Gutierrez; with Audrey Neenan, Francine Beers, Colin Stinton, and Beverly May. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$19.50-\$26; Fri. & Sat. at 8, \$23-\$28.50; Wed. at 2, \$16-\$22; thru 2/21. Little Theater, 240 W. 44th (221-6425). 2 hrs. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgararians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, \$20-\$30; Fri. and Sat. at 8, \$22.50-\$35; Sat. at 2, Sun. at 3, \$17.50-\$30; Wed. at 2, \$17.50-\$27.50. Ambassador, 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ●●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, \$13-\$19; Sat. at 8, \$17-\$23; Wed. & Sat. at 2, \$12-\$18. Biltmore, 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ●●

DREAMGIRLS—Musical with book and lyrics by Tom Egan about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, \$25-\$40; Fri. & Sat. at 8, \$32.50-\$40; Wed. at 2, \$25-\$40. Imperial, 249 W. 45th (265-4311). 2 hrs., 10 min. All major credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who

was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Directed by Michael Elliott. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, \$18.50-\$25; Fri. & Sat. at 8, \$20-\$27.50; Wed. at 2, \$16-\$22.50. Brooks Atkinson, 256 W. 47th (245-3430). 2 hrs., 20 min. All major credit cards.

EVITA—Derin Altay is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With James Stein and David Croyer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, \$17.50-\$35; Fri. & Sat. at 8, \$20-\$40; Wed. at 2, \$14-\$25; Sat. at 2, \$17.50-\$30. Broadway, Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ●●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, \$20-\$35; Fri. & Sat. at 8, \$23-\$40; Wed. at 2, \$15-\$30. Majestic, 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

GROWNUPS—Jules Feiffer's amusing tale of infighting in a typical Jewish family; directed by John Madden. All the actors—Bob Dishy, Frances Sternhagen, Harold Gould, Cheryl Giannini, Kate McGregor-Stewart, Jennifer Dundas—are fine or better than fine, and John Madden's staging is flawless. Mon.-Thurs. at 8, Sat. at 2, \$16-\$27; Fri. & Sat. at 8, \$17.50-\$28.50; Wed. at 2, \$15-\$22.50. Lyceum, 149 W. 45th St. (582-3897). 2 hrs. credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown rock musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita*, *Cats*, and *Jesus Christ Superstar*, has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, \$18-\$25; Fri. & Sat. at 8, \$19-\$26.50. Royale, 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music*, directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3, \$20.50-\$30; Fri. & Sat. at 8, \$23.50-\$35; thru 4/3. Nederlander Theater, 208 W. 41st (921-8000). 2 hrs., 30 min. All major credit cards.

LITTLE ME—James Coco, Victor Garber, Mary Gordon Murray in a revised version of the musical by Neil Simon, Cy Coleman, and Carolyn Leigh (based on the Patrick Dennis novel). Play revolves around the life and times of Belle Poitrine; directed by Robert Drivas. Mon.-Thurs. at 8, Sat. at 2, \$20-\$32.50; Fri. & Sat. at 8, \$23-\$35; Wed. at 2, \$16-\$27.50. Eugene O'Neill, 239 W. 49th St. (246-0220). 2 hrs., 30 min. All major credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys worldly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, \$20-\$27.50; Wed., Sat. at 2, Sun., at 3, \$17.50-\$25. Booth, 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OHI CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melli, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, \$18-\$32. Edison, 240 W. 47th (757-7164). 2 hrs., 15 min. All major credit cards. ●●

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Diane Wiest and Aileen O'Kelly. Plummer's is a tremendous performance, with men-

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tal, physical, and vocal prowess blending into what lingo must be: a dizzying monster of witty evil! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, \$13.50-\$27.50; Fri. & Sat. at 8, \$15-\$30; thru 4/18. **Winter Garden, 51st & B'way (245-4878).** 2 hrs., 45 min. All major credit cards.

THE PIRATES OF PENZANCE—Treat Williams, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan opera; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$21-\$35; Wed. at 2, \$16-\$25. **Minskoff, 200 W. 45th (869-0550).** 2 hrs., 30 min. All major credit cards. ●

PUMP BOYS AND DINETTES—A musical, just moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$18.50-\$22.50. **Princess, 200 W. 46th (586-3903).** 2 hrs. All major credit cards.

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$23-\$32.50; Fri. & Sat. at 8, \$24-\$35; Wed. at 2, \$19-\$27.50. **Lunt/Fontanne, 205 W. 46th (586-5555).** 2 hrs., 15 min. All major credit cards.

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dublin. Mon.-Thurs. at 8, Sat. at 2, \$17.50-\$27.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$15-\$22.50. **Mark Hellinger, 237 W. 51st (757-7064).** 2 hrs., 30 mins. All major credit cards. ● ●

WALTZ OF THE STORK—A new comedy with music, written, directed, and starred in by Melvin Van Peebles. Tues.-Thurs. at 8; Wed. at 2, \$19-\$22.50; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, \$21-\$24. **Century, 235 W. 46th (354-6644).** 2 hrs., 10 min.

THE WEST SIDE WALTZ—Katharine Hepburn stars with Dorothy Loudon in a new play by Ernest Thompson which takes place in a once luxurious Upper West Side apartment-hotel now populated by a host of eccentrics; directed by Noel Willman. With David Margulies, Regina Baff, and Don Howard. Mon.-Sat. at 8, \$20-\$30; Wed. at 2, \$14-\$23.50; Sat. at 2, \$17.50-\$27.50; thru 3/13. **Barrymore Theater, 243 W. 47th (246-0390).** 2 hrs. Major credit cards.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$25-\$35; Wed. at 2, \$20-\$30. **Palace, 1564 Broadway (757-2626).** 2 hrs., 30 min. All major credit cards.

THE WORLD OF SHOLOM ALEICHEM—Jack Gifford and Joe Silver in a revival of three one-act plays, originally staged in 1953, adapted from Aleichem and I.L. Peretz stories set in Eastern Europe at the turn of the century; directed by Milton Moss. Wed. & Thurs. at 8, Sun. at 7:30, \$20; Fri. & Sat. at 8, \$25; Sat. at 2, Sun. at 3, \$20; Wed. at 2, \$17.50. **Rialto, Broadway & 43rd (354-5247).** 2 hrs., 10 min. All major credit cards.

Off Broadway

AMERICAN BUFFALO—Triumphant return, by popular request, of David Mamet's award-winning comedy drama starring Al Pacino, J. J. Johnston and James Hayden; directed by Arvin Brown. Tues.-Fri. at 8, Sat. at 7 & 10; \$24; 2/25-4/3. **Circle in the Square (downtown), 159 Bleecker St. (254-6330).**

THE CARETAKER—Revival of Harold Pinter's play, starring F. Murray Abraham, Anthony Heald, and Daniel Gerroll; directed by Anthony Page. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2; \$14.50-\$16.50. **Stage One, Roundabout, 333 W. 23rd (242-7800).**

CHUCKY'S HUNCH—Kevin O'Connor stars in Rochelle Owens's play about an American archetype at age 50, booze-sodden and frustrated; directed by Elinor Renfield. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; \$10 & \$12; from 2/16. **Harold Clurman Theater, 412 W. 42nd (594-2370).**

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E.

Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$15.50-\$19.50. **Lucille Lortel Theatre, 121 Christopher St. (924-8782).**

CLOWNMAKER—Richard Crane's play about Nijinsky and Diaghilev and the world of the Ballets Russes. Stephen Lang stars, with Jerome Dempsey, Ann Sachs, Dennis Bacigalupi, Kevin McClarnon, Alexandra O'Karma. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Wonderhorse Theater, 83 E. 4th St. (533-5888).**

COTTON PATCH GOSPEL—Musical with songs by the late Harry Chapin, co-authored by Tom Key and Russell Treyz. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$9.95-\$16.95. **Lambs Theater, 130 W. 44th (997-1780).**

THE DINING ROOM—A. R. Gurney's play about upper middle-class family life in America; directed by David Trainer; with Lois de Banzie, Remak Ramsay, John Shea, Ann McDonough, Pippa Peartree, and W. H. Macy. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; thru 2/21. **Playwrights Horizons, 416 W. 42nd (279-4200).**

FANTASIES AT THE FRICK—Leonard Melfi's dark comedy about people who participate in life, and those who just watch; directed by Greg Doucette; with Sally Stark, Deb Gibbard, David Risk, and Robert Gentry. Thurs.-Sat. at 8; Sun. at 3; \$4; thru 2/21. **I.A.T.L. 9 E. 16th (869-3981).**

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$12-\$15. **Sullivan St. Playhouse, 181 Sullivan (674-3838).**

THE GHOSTS—Milton Ward's play about Gnosticism through some 300 years of recorded history; directed by Alan Wynroth; with Jack Banning, Lynn Goodwin, Laura Halper, Harriet Miller, Richard Lockwood, and Michael Samreyn. Wed.-Fri. at 7:30; Sat. at 7 & 10; Sun. at 4 & 7:30; \$7-\$9. **Actors/Directors Theater, 410 W. 42nd (279-4200).**

HOW I GOT THAT STORY—Amlin Gray's play, starring Bob Guntton and Don Scardino, about a gung ho reporter who covers the war in Amboland; directed by Carole Rothman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Westside Arts, 407 W. 43rd (564-1235).**

I AM A WOMAN—A one-woman show with Viveca Lindfors. 2/17-20, 24-27 at 8; 2/17, 24 at 2; 2/20, 21, 27 at 3; \$14.50. **Actors Outlet, 120 W. 28th (869-3981).**

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnett Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$11-\$16. **Orpheum, 126 Second Ave. (260-8480).**

LYDIE BREEZE—John Guare's play, set in Nantucket at the turn of the century, concerns a girl haunted by her dead mother's memory; directed by Louis Malle. With Ben Cross, Robert Joy, Cynthia Nixon, Roberta Maxwell, James Cahill, Madeline Potter, and Josef Sommer. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. **American Place Theater, 111 W. 46th (944-9300).**

MISS JULIE—Strindberg's play, directed by Gene Feist, starring Janet Zarish, Stephen Schnetzer, and featuring Priscilla Smith. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$14.50-\$16.50. **Roundabout Theater Stage Two, 307 W. 26th (242-7800).**

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Carol Woods, Peggy Alston, and Frozine Jo Thomas, with music onstage by the New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions, and the whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$14.95-\$18.95. **Village Gate, 160 Bleecker St., at Thompson (475-5120).** ●

THE POTSDAM QUARTET—David Pinner's play about four musicians who played on and on while dictators carved up the world; directed by Jacques Levy. Wed.-Sat. at 8, Sun. at 7, Sat. & Sun. at 3; \$10-\$12. **Lion Theater, 422 W. 42nd (279-4200).**

SHEEPSKIN, AND BOTTOM OF THE NINTH—Victor Cahn's play, directed by Victor Argo, characterizes the world of education and baseball; with Jack Hollander, Patricia Kalember, Lou Miranda, Emmett O'Sullivan-Moore, and Rochelle Parker. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; \$8-\$10. **Prism Theater, 31 Perry St. (344-3337).**

TOMFOOLERY—A musical extravaganza (which is the opposite of an extravaganza) with music and lyrics by Tom Lehrer, directed by Gary Pearle and Mary Kyte, adapted by Cameron Mackintosh and Robin Ray, starring Donald Corren, MacIntyre Dixon, Joy Franz, and Jonathan Hadary. It ran a year in London's West End. \$14.95-\$18.95. **Top of the Gate, Bleecker St. & Thompson (473-7270).**

TORCH SONG TRILOGY—International Stud, *Fugue in a Nursery*, and *Women and Children First*, all by and with Harvey Fierstein and starring Joel

Crothers. Wed.-Mon. at 7:30; \$15-\$17.50. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse, 100 7th Ave So. (691-6226).**

THE UNSEEN HAND—San Shepard's play, directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$9-\$14. **Provincetown Playhouse, 133 MacDougal St. (777-2571).**

WONDERLAND—Margaret Keilstrup's comedy/drama is a journey into the lives of four people in a small town in Nebraska; directed by David Heefner. Wed.-Sun. at 8, Sat. & Sun. at 3; \$9, \$10; 2/24-3/21. **Hudson Guild Theater, 441 W. 26th (760-9810).**

Theater Companies

ACADEMY ARTS—Two-acters by Agatha Christie: *The Rats* and *Afternoon at the Seaside*; directed by Robert and Bridget Cusack. 2/19, 20, 27 at 7:30. At 9:30 p.m., same place, same dates, Tom Stoppard's *The Real Inspector Hound*. \$4. **Eastside Center, 931 First Ave. (486-1431).**

AMAS REPERTORY—*The Winds of Change*, a musical about the life of Mme. Blavatsky by Franklin Tramutola, Joseph D'Agostino, and Gary Romerop directed by William Maher; with a cast of 17. Thurs.-Sat. at 7:30; Sun. at 3; \$6; thru 2/28. **AMAS, 1 E. 104th (369-8000).**

CHICAGO CITY LIMITS—*Blizzard of '81*, comedy of songs and scenes, half set, and half created from suggestions called out by audience members. Wed. & Thurs. at 8; Fri. & Sat. at 8 & 10; \$7.50-\$10. **Theater, 351 E. 74th (772-8707).**

EQUITY LIBRARY THEATRE—Aristophanes 411 B.C. comedy *Lysistrata* in which women use the withdrawal of sex as a pacifist weapon; directed by Alan Fox. Tues.-Sun. at 8; Sat. & Sun. at 2:30; thru 2/28. **Theater, 103rd St. & Riverside Drive (663-2028).**

GARRET STUDIO—Strindberg's *The Pelican*, with Helen-Jean Arthur, Florence Anglin, Karla Barker, and Robin Thomas; directed by Rosemary Hay. Thurs.-Sat. at 8:30; Sun. at 3:30; \$6. **Theater, 133 Second Ave. (242-3900).**

JEAN COCTEAU REPERTORY—Tennessee Williams's *Something Cloudy, Something Clear*, a memory play set in the summer of 1940 on a beach near Provincetown. Also *The Golem*, by H. Leivick, and Cyrill Tournesay's *The Revengers' Tragedy*. Thurs. & Fri. at 8, Sat. at 7:30 & Sun. at 3; \$7. Phone for schedule. **Theater, 330 Bowery (677-0060).**

JEWSH REPERTORY THEATER—*Delmore*, an evening of two one-act plays about the life of Delmore Schwartz: *Shenandoah* by Schwartz, and *Luna Park* by Donald Margulies. Wed.-Thurs., Sat. at 8, Sun. at 2 & 7; \$6, \$7; thru 3/7. **Jewish Rep., 344 E. 14th St. (674-7200).**

LA MAMA, ETC.—Maurice Blanchot's *The Madness of the Day*, performed by Ron Argander, directed by Lawrence Sacharow. Thurs.-Sun. at 9; \$5; thru 2/28. **La Mama, 74A E. 4th St. (475-7710).**

LATIN AMERICAN THEATER ENSEMBLE—Rene Ariza's *La Vuelta a la Mansana*; directed by Mario Pena. Fri. & Sat. at 8, Sun. at 6; thru 2/27 (in Spanish). **Intar 2, 508 W. 53rd (362-9747).**

MANHATTAN PUNCH LINE—Gil Schwartz's *Ferocious Kisses*, directed by Josh Mostel, about love and murder in the show business world. With Brian Rose, Harry Goz, John Monteith, Terry Layman, and Baxter Harris. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 2/28. **MPL, 260 W. 41st (921-1455).**

MANHATTAN THEATER CLUB—Sybille Pearson's *Sally and Marsha*, a comedy starring Christine Baranski and Bernadette Peters as two girls who cope with loneliness in the Big Apple; directed by Lynne Meadow. Tues.-Sun. at 8, Sat. & Sun. at 2:30; \$16-\$18; from 2/9; *Downstage*. Steve Metcalfe's *Strange Snow*, a love story, a fishing story, and a story about friendship; with Dann Florek, Kaiulani Lee, and Christopher Curry; directed by Tom Bullard. Tues.-Sun. at 7:30; Sat. & Sun. at 3; \$14, \$16; thru 2/21; *Upstage*. **MTC, 321 E. 73rd (472-0600).**

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play*, a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; \$9-\$14. **Theater Four, 424 W. 55th (246-8545).**

N.Y. ART THEATER—Arnold Weinstein's *The Party*, a comedy with songs, set in an apartment in the 1950s. Wed.-Sat. at 8; thru 3/27. **N.Y. Art, 116 E. 14th (228-1470).**

THE OPEN EYE—*The Coach With the Six Insides*, based on Joyce's *Finnegan's Wake*, opens the repertory season. Wed.-Sat. at 8, Sun. at 3; \$15. **Theater, 316 E. 88th (534-6363).**

PLAYWRIGHTS HORIZONS—Two one-act comedies by Christopher Durang: *The Actor's Nightmare*

and *Sister Mary Ignatius Explains It All For You*; directed by Jerry Zaks; thru 2/21. (Call for days and prices.) Theater, 416 W. 42nd (279-4200). 2/24, *Sister Mary* moves to Westside Arts Theater, 407 W. 43rd (541-8394).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera*; Vicente Lleó's *Le Corte de Faraon*, in Spanish, in repertory thru February; \$7-\$8. Call for times and dates. Gramercy Arts Theater, 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Victoria Music Hall; Phyllis Craig's *Bargain for Murder*, *Gaslight* and *Murder One*. Mon.-Sat. at 8, Sun. at 3; \$6. Theater, 301 W. 85th (997-9582).

SOHO REP—Gothold Ephraim Lessing's *Nathan the Wise*, an 18th-century tale of religious tolerance; directed by Jerry Engelbach; starring Stan Lachow. Thru 2/28. \$6. Soho, 19 Mercer St. (925-2588).

13TH ST. THEATER—Israel Horowitz's *Line and Indian Wants the Bronx*. Gilbert & Sullivan's *Patience*. T. Gottlieb's *Brother Theodore*. Ren Draya's *The Mothers*. Shakespeare's *Taming of the Shrew*. *Instant Dylan*, with Jack Ramey. In repertory. Theater, 30 W. 13th (675-6677).

THE TROUPE—Andy Milligan's *Dearly Beloved*. Thurs.-Sat. at 8, Sun. at 3; \$4; 2/18-3/14; downstairs. George Bennard Shaw's *The Philanderer*, directed by Kathy Zoumis. Thurs.-Sat. at 8, at 3; \$4; 2/18-3/14; upstairs. Theater, 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead.

ALEC WILDER: CLUES TO A LIFE—A musical evening starring Christine Andreas, D'Jamin Bartlett, Keith David, and Craig Lucas. Wed., Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7; \$10. Vineyard, 309 E. 26th (683-0696).

ANACONDA—Juan Guerra's comedy/drama about a huge snake which menaces six people confined in a Florida museum! Fri. & Sat. at 8, Sun. at 3; \$5; 2/19-4/4. National Arts, 30 Bond St. (674-9710).

THE BLONDE LEADING THE BLONDE—Stephen Holt's farce starring Lola Pashalinski and Crystal Field as twin sisters who decide to swap identities for a day; directed by John Albano. Thurs.-Sun. at 8; \$4; 2/25-3/14. Theater for the New City, 162 Second Ave. (254-1109).

CALIFORNIA SUITE—A revival of the Neil Simon comedy set in the Beverly Hills Hotel, directed by Ari Kramer. Thurs.-Sat. & Mon. at 8, Sun. at 7, Sat. & Sun. at 3; \$5; thru 2/21. Westside Mainstage, 424 W. 49th St. (793-5563).

THE DEEDS OF ALEXANDER—David Rodriguez stars in James Young's tale of a rock 'n' roller who, due to a foolish mishap, comes to believe he is Alexander the Great; directed by Lester Malizia. Thurs.-Sat. at 8, Sun. at 7; \$5; 2/18-3/14. New York Theater Ensemble, 62 E. 4th St. (477-4120).

DESIRE UNDER THE ELMS—Eugene O'Neill's play, presented by the American Stanislavski Theater; directed by Sonia Moore. Wed.-Sat. at 8, Sun. at 3; \$6; thru 2/28. Chapel Theater, 656 Sixth Ave. (755-5120).

DOUBLE BILL—G.B. Shaw's *Village Wooing*, and Mary Burke-Kennedy's *Daughters*. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 2/28. Apple Corps Theater, 601 W. 51st (664-8557).

DOUBLE BILL—Lanford Wilson's *Home Free*, and a new piece, *The Transformation*, by Milton Coykendall and Linda Lauter; both directed by Milton Coykendall. Fri.-Sun. at 8; \$4; 2/26-3/14. Gene Frankel Theater, 36 W. 62nd (581-2775).

THE DREAMKEEPER SPEAKS—*The World of Langston Hughes*, a one-man performance by John S. Patterson; directed by Ernest Parham. Fri.-Sat. at 8, Sun. at 4; \$4; thru 2/28. Levitan Gallery, 42 Grand St. (869-3981).

EVERYMAN—The medieval morality play, directed by James Keeler, performed by the Cathedral Players. Thurs.-Sat. at 8; \$4; thru 2/20. Saint John the Divine, Amsterdam Ave. at W. 110th (662-2133).

FASHION—A musical comedy, by Anna Cora Mowatt, devised by Curtis Canfield, directed by Rose Lynch. Fri. & Sat. at 7:30, Sun. at 4; \$5. Nameless Theater, 125 W. 22nd (242-9768).

FREEDOM AIN'T NO BOWL OF CHERRIES—Political musical comedy by Joan Harvey and John Amato, aiming a severe blow at the current war policy of the U.S.A. Thurs.-Sat. at 8; \$4; by 4th Wall Repertory, Truck and Warehouse Theater, 79 E. 4th (254-5060).

GODSPELL—A modern musical based on the Gospel According to St. Matthew by Stephen Schwartz and Michael Tabelak; directed by Susan Schulman, starring Richard Bitsko, Alex Donner, and Carolyn Dahl. Opens on 2/24, Ash Wednesday. Wed.-Sat. at 8, Sat.

at 2:30; \$7-\$9; thru 3/6. St. Bart's Playhouse, 109 E. 50th (751-1616).

THE GOOD WOMAN OF SETZUAN—Bertolt Brecht's parable about goodness in a capitalist society. Wed.-Sat. at 8; \$4; thru 2/20. Westbeth Theater, 151 Bank St. (691-2272).

HALF THE BATTLE—Deborah Barber stars as Susan B. Anthony in this one-character play about the woman chosen to be honored on a U.S. coin. 2/19, 20, at 8; 2/21 at 4. Marie Pellicone Gallery, 47 Bond St. (475-3899).

HAPPY SUNSET, INC.—Manolis Korres's satire on life, love, and larceny in a retirement home. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; \$6; thru 2/28. In English. Greek Theater, 120 W. 28th (869-5930).

HIBAKUSHA: STORIES FROM HIROSHIMA—Steve Friedman's play, directed by Danny Partridge, telling of love that begins in post-war Hiroshima. With an interracial cast of six portraying 45 characters. Wed.-Sat. at 8, Sun. at 3; from 2/17. St. Peter's Hall, 336 W. 20th (242-4517).

HEAVEN MUST BE A COMPLICATED PLACE—Owa's drama focusing on the moral crisis suffered a family in 1946 after the brutal murder of their son; directed by Mikell Pinkney. Wed.-Sat. at 8, Sun. at 4; \$7. Billie Holiday Theatre, 1368 Fulton St., Bklyn (636-0919).

HOOFERS—Virginia Seidel & Tod Miller star in a musical about a dance team resembling the Astaires, by Cliff Dowell and Eduardo Angulo. Thurs.-Sat. at 8, Sun. at 3; \$4; thru 2/20. Wooden O, 335 W. 38th (736-5720).

INVITATION TO A BEAR-BAITING—Wallace Hamilton's gay drama, directed by Ron Wentz, about men living in present-day New York City. Thurs. & Fri. at 8, Sat. at 7:30 & 10:30, Sun. at 7:30; \$6-\$8. A Theater at Studio R, 134 W. 28th (675-0006).

ISOLDE OF WHITE HANDS—Anne-Marie Sapsee's play, directed by Geof Prysrir. Tues.-Sun. at 8; Sun. at 3; \$12, \$13; from 2/16. Theatre East, 211 E. 60th (838-0177).

LADY WINDERMERE'S FAN—Oscar Wilde's play, directed by Andres Castro. Thurs.-Sat. at 8; \$5; thru 3/27. West Side Repertory Theater, 252 W. 81st (666-3521).

LULLABY & GOODNIGHT—Elizabeth Swados's musical stars Jossie de Guzman and Larry Marshall and is about pimps and whores. Tues.-Sun. at 8, Sat. & Sun. at 3; \$12-\$14. Public/Newman Theater, 425 Lafayette St. (598-7150).

THE MAN AND THE FLY—The Puerto Rican Travelling Theater Company's production, by Jose Ruibal, starring Rip Torn and directed by Jack Gelber. In English: Wed.-Fri. at 7:30. In Spanish: Sat. & Sun. at 2:30 & 7:30; \$7. P.R.T. Theater, 304 W. 47th (749-8474).

MEDEA—The Euripides work, directed by Philip Nolan. Fri. & Sat. at 8, Sun. at 3; \$5; thru 3/7. Fifth Ave. Playhouse, 184 Fifth Ave. (243-8900).

THE METAMORPHOSIS—A new music-theater work based on the short story of Franz Kafka, conceived and directed by Martha Clarke. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 7:30; thru 2/21. Cubiculo, 414 W. 51st (582-1978).

MY PRINCE, MY KING—Victor Wolfson's play, directed by Ira Cirkor; with Victor Arnold, Robert Heller, Bobo Lewis, Lucille Patton, Dolores Sutton, Adam and David Strasberg. Tues.-Sun. at 8; Sun. at 3; \$5; thru 2/21. Actors Studio, 432 W. 44th (757-0870).

NAOMI COURT—Michael Sawyer's comedy-thriller concerning an old tenement being torn down and the effect it has on the last two tenants; directed by Mark D'Alessio. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 2:30 & 5:30; \$5, \$6; 2/17-4/4. Theater Eleven, 16 W. 22nd (475-4975).

NO EXIT—Jean Paul Sartre's fantasy, directed by Hamid Fardjad. Thurs.-Sat. at 8; \$6; 2/18-20, 25-27. Casa Italiana, Columbia University, 1161 Amsterdam Ave. (877-9129).

OFF THE WALL STRIKES BACK!—All-new political musical comedy revue. Tues., Sun. at 9, Sat. at 11:30. 4th Wall Repertory, Truck and Warehouse, 79 E. 4th (254-5060).

ON FIRE—Musical, conceived and directed by Nicky Silver who performs with Gayle Tufts. Wed.-Fri. & Sun. at 8, Sat. at 8 & 10:30; \$10. Nat Horne Theater, 440 W. 42nd (279-4200).

THE ONLY GAME IN TOWN—Revival of Frank Gilroy's comedy about life in Las Vegas; directed by Sam Schacht. Wed.-Sat. at 8, Sun. at 3; \$6, \$7; thru 2/21. 3 Muses Theater, Bdway & 73rd (684-1342).

ONLY HUMAN—Bob Evan's play deals with relationships between a heterosexual and a homosexual couple; directed by Elliott Forrest. Thurs.-Sat. at 8; \$6; thru 3/6. Storefront Blitz, 506 W. 42nd (244-3575).

THE OVERCOAT—An adaptation of the Nikolai Gogol short story about a poor copy clerk who becomes obsessed with the idea of having a splendid new coat. Fridays at 8, Saturdays at 1 & 3, Sundays

at 3; 2/20-3/8; \$3, \$4. Park Ave. Christian Church, 1010 Park Ave. (288-3246).

PHILISTINES—Maxim Gorky's first play, a scathing indictment of the ruling powers in his country, adapted and directed by Michael Landrum. Wed.-Sat. at 8, Sun. at 4; \$5; 2/17-3/7. Theater at St. Clement's, 423 W. 46th (246-7277).

PIPPIN—Revival of the Roger Herson/Steven Schwartz musical. Thurs.-Sat. at 7:30, Sat. at 3; \$5; 2/18-3/6. Madison Ave. Baptist Church, 30 E. 31st (249-5924).

REQUIEM—Linda Chambers's play, along with *Stones* and *Joan*, dramatic allegories, focusing on faith, salvation, and death; directed by Bradford Mays. Wed.-Sun. at 8; \$6; 2/24-3/14. Cubiculo, 414 W. 51st (265-2138).

RULE OF 3—Theater piece written and directed and performed by Cindy Lubar, with Niki Potter and Steve Buscemi. 2/19-21, 23-28 at 8:30; \$5, \$7. Performing Garage, 33 Wooster St. (966-3651).

THE RUNNER STUMBLES—Revival of Milan Stitt's play based on an actual turn-of-the-century murder case involving a priest and a nun in a rural Michigan town; directed by Mentha Marley III. Wed.-Sun. at 8; \$5; 2/17-28. Collective Actors Theater, 212 W. 29th (929-5218).

SECRET LIVES OF THE SEXISTS—A farce of modern life, starred in, written, and directed by Charles Ludlam. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; \$10-\$15. Ridiculous Theatrical Co., One Sheridan Square (691-2271).

SHOP—H. Leivick's drama dealing with the lives of Jewish immigrants who worked in the garment industry's sweatshops. Sat. at 8, Sun. at 1 & 4:30; \$6-\$10; thru 3/14. Folksbiene, 123 E. 55th (755-2231).

SOME OF MY BEST FRIENDS—Lawrence Blackmore's play, directed by Frank Biancamano, that takes you from a psychiatrist's couch to a military conference room. Tues.-Sat. at 8, Sat. & Sun. at 3; \$6; 2/19-3/14. Quai Theater, 108 W. 43rd (221-9088).

SPECIMEN DAYS—Musical theater piece, conceived, composed, and directed by Meredith Monk. Tues.-Sun. at 8; \$10; thru 2/28. Public Theater/LuEsther Hall, 425 Lafayette St. (598-7150).

STRICTLY IMPROV—Musical-comedy revue made entirely from audience suggestions. Thurs. & Fri. at 8, Sat. at 10:30 p.m.; \$6-\$7.50. First Amendment, 2 Bond St. (473-1472).

THE TEAK ROOM—Margaret Beals's play, directed by Tony Tanner, consists of stories, sketches and anecdotes woven together to recreate Beals's life as a performing artist. Tues., Wed., Fri. & Sat. at 8, Sun. at 3; \$7.50; 2/15-26. York Players Theater, 90th St. & 5th Ave. (534-5366).

TEASERS—A musical written by Jason Solomon and Karynne Popper, with music and lyrics by Matthew Carlton. It's set in a beauty salon and is about unwarranted pride. Wed.-Sat. at 8; \$4; 2/17-3/13. AMDA Studio One, Bdway & 73rd St. (757-0213).

TRIPLE BILL—Harold Pinter's *Landscape, Silence, and Night*; directed by Henry Levinson. Fri., Sat. & Mon. at 8, Sun. at 4; \$5; thru 3/1. All Souls Unitarian Church, 80th & Lexington (233-8075).

T-SHIRTS—Robert Patrick's drama about the gay generation gap. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 8; 2/17-3/14. New Vic, 219 Second Ave. (674-9414).

THE UNICORN—Michael Kimberley's play starring Hansford Rowe and Adam Redfield and directed by Norman Thomas Marshall. Fantasies of a father and son explode when the mother returns after a 25-year absence. 2/17-20, 24-27 at 8; 2/21, & 28 at 3; \$6. No Smoking Playhouse, 354 W. 45 (582-7862).

VONETTA SWEETWATER CARRIES ON—Musical with book, music, and lyrics by Johnny Brandon, about an as-yet-undiscovered star, temporarily unemployed, with a cast of five. Wed.-Sat. at 8; \$5; thru 2/27. Theater Off Park, 28 E. 35th (679-6283).

THE WHALES OF AUGUST—David Berry's play in which five elderly people confront the necessity of change on a small island off the coast of Maine in 1954; directed by William Ludel. Tues.-Sun. at 8; \$7; thru 2/21. WPA Theater, 138 Fifth Ave. (691-2274).

THE WOMEN IN 411 (B.C.)—Aristophanes' work, adapted by Jim Payne, performed by the Core Company. Thurs. & Fri. at 8, Sat. at 3 & 8; \$6; thru 2/27. Carter Theater, 250 W. 43rd (391-1880).

ZASTROZZI—George Walker's melodrama set in Italy in 1893, about a battle between two opposing forces, one good, one evil. Tues.-Sun. at 8, Sat. & Sun. at 3; \$12-\$14; thru 2/28. Public Theater/Other Stage, 425 Lafayette St. (598-7150).

NEW YORK TICKET SERVICE

For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. New York Magazine will be happy to advise you.

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

GILLES AILLAUD—Animals in odd zoo environments, thru 2/27. Gladstone, 41 W. 57th (758-6765).

NANCY ARLEN—Sculpture, thru 2/27. Stefanotti, 30 W. 57th (757-6712).

AUSTE—Large macabre landscapes, elongated decadent figures, thru 2/27. Hamilton, 20 W. 57th (581-6000).

LUIS CRUZ AZACETA—Self-portraits in acerbic colors, some apocalyptic, thru 2/28. Frumkin, 50 W. 57th (577-6655).

RUTH ZINN BECKER—Oils on enigmatic objects floating in space, 2/16-3/6. Gallery 84, 30 W. 57th (581-6000).

MERSAD BERBER—Romanticized, soft-focus subjects, some portraits on parchment, thru 2/27. Sutton, 29 W. 57th (888-0638).

ALLEN BLAGDEN/IRMA CAVAT—Realist portraiture, mid-Atlantic landscapes/Fruits and vegetables, cups. Thru 2/26. Kennedy, 40 W. 57th (541-9600).

JACKIE BROOKNER/JOSEPH HASKE—Bronze sculpture/Recent paintings. Thru 2/27. Oscarsson Hood, 41 W. 57th (750-8640).

CHARLOTTE BROWN—Electrostatic transfer patterns derived from textiles on cloth and handmade papers, thru 2/27. Getler/Pall, 50 W. 57th (581-7274).

MANON CLEARY—Erotic photo-realism in four oils and ten drawings, thru 2/27. Iolas-Jackson, 52 E. 57th (755-6778).

CHARLES CLOUGH—Abstract gestures in rigorous color, thru 2/27. Adler, 37 W. 57th (980-9696).

RICHARD COREY—Empathetic portraits, thru 3/5. Summit, 101 W. 57th (586-6734).

STUART DIAMOND—New work, thru 3/6. McKee, 41 E. 57th (688-5951).

JOELLYN DUESBERRY—Paintings for the first time in New York City, thru 2/27. Tatistcheff, 38 E. 57th (888-1599).

NORRIS EMBRY—Mixed media on paper and canvas board, 2/16-3/13. Gruenebaum, 38 E. 57th (838-8245).

JACKIE FERRARA/WILL INSLEY—Maquettes for courtyards, wallyards, landscapes/Cross section drawings of a building. Thru 3/6. Protetch, 37 W. 57th (838-7436).

SAM FRANCIS/JEANNETTE LEROY—New monotypes done in San Francisco/Meticulous drawings of partial still lifes. Thru 2/27. Emmerich, 41 E. 57th (752-0124).

MAURICE FREEDMAN—The city, nature for 50 years, thru 2/27. Midtown, 11 E. 57th (758-1900).

GERALD K. GEERLING—Drawings and prints of New York and Chicago vistas from 1927 to 1932, thru 2/27. Summers, 50 W. 57th (541-8334).

DIETER JUNG—Landscapes through subtle color veils, thru 2/27. Sachs, 29 W. 57th (421-8686).

GARY KAHN—Geometric forms in painted wood and Cor-Ten steel, thru 3/20. Heidenberg, 50 W. 57th (586-3808).

RAY LEWIS—Geometric shapes in pastel and acrylic on large canvases, thru 2/27. Haber Theodore, 29 W. 57th (752-3338).

ANDREA LILIENTHAL/SALLY MARA STURMAN—Large watercolors/Still life drawings and monoprints. Thru 2/27. Markel, 50 W. 57th (581-1909).

JACQUES LIPCHITZ—Large-scale sculpture, 1927-1971, thru 2/28. Marlborough, 40 W. 57th (541-4900).

BRUCE MONTEITH—Small environments of "native American architecture," thru 2/27. Kornblée, 20 W. 57th (586-1178).

PICASSO—Silver plates designed in the 50's and 60's, thru 3/6. Katzen, 11 E. 57th (759-6292).

MARTIAL RAYSE—Expressionist vignettes of French pastoral scenes, thru 2/27. Janis, 110 W. 57th (586-0110).

LARRY RIVERS—"The Continuing Interest in Abstract Art," thru 2/27. Marlborough, 40 W. 57th (541-4900).

ESMERALDA RUSPOLI—Collages by this Venetian, 2/16-3/6. del Re, 41 E. 57th (688-1843).

LUCAS SAMARAS—New small bronze sculpture of metamorphosing figures and self-portraits in pastel, 2/19-3/20. Pace, 32 E. 57th (421-3292).

FANNY SANIN—Hardedged geometric abstractions, thru 2/20. Phoenix, 30 W. 57th (245-5095).

CHARLES G. SHAW (1892-1944)—Paintings of the 30's/Large abstractions from the late 60's, thru 3/6. Washburn, 42 E. 57th (753-0546)/113 Greene.

TOMMY SIMPSON—Wood sculpture of the rocking chair, thru 3/2. Portnoy, 56 W. 57th (757-0461).

EMO VERKERK—Paintings for the first time in the US, thru 2/27. Goodman, 38 E. 57th (755-3520).

Madison Avenue and Vicinity

DEBORAH BROUWER—New York City scenes, thru 3/6. Findlay, 984 Madison (249-2909). Mon.-Sat. 10-5.

REGINALD CASE/JOHN PARKS/BRUCE POLLOCK—Constructions and collages/Recent paintings/Recent sculpture. Thru 2/27. Stone, 48 E. 86th (988-6870).

MARC CHAGALL—96 etchings for Gogol's "Dead Souls," thru 2/27. AAA, 663 Fifth (755-4211).

MAUREEN CONNOR—Cane and woven straw sculpture and wall reliefs, thru 2/27. Acquavella, 18 E. 79th (734-6300).

ROBERT DE NIRO—Interiors, landscapes, still life in oils, and charcoal drawings, thru 3/13. Graham, 1014 Madison (535-5767).

FRIEDEL DZUBAS—Large "built up" abstractions, thru 2/18. Knoedler, 19 E. 70th (794-0550).

STEPHEN EDLICH—Recent collages, thru 2/27. Mazoh, 13 E. 76th (737-2203).

STEPHEN DEE EDWARDS/JOHN NYGREN—"Seafarms" in glass/Glass vessels using landscape and animal imagery. Thru 2/27. Heller, 965 Madison (988-7116).

MARK FELDSTEIN/BEN VAUTIER—Black and white photos of people in chaotic urban environments/Contemporary French paintings. Thru 2/27. Castelli, 4 E. 77th (288-3202).

IGOR GALANIN—Surreal, naive paintings, thru 2/27. Aberbach, 988 Madison (988-1100).

BUDD HOPKINS—A new installation and models, thru 2/20. Lerner-Heller, 956 Madison (861-9010).

DIETER JUNG—Imaginary landscapes in paint, drawings, and holograms, thru 2/27. Goethe House, 1014 Fifth (744-8310). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5.

DOROTHY KNOWLES—Essential Canadian landscapes, thru 2/25. Waddington, 1044 Madison (861-0600).

KUNIYOSHI (1797-1861)—47 prints of the "Faithful Warriors," thru 3/13. Ronin, 605 Madison (688-0188).

GEORGE C. LONGFISH—Modernism and the ancient Canadian Indian traditions in large canvases, thru 3/20. P M & Stein, 903 Madison (734-3373).

ROBERT MALAVAL (1937-1980)—Patterns of the early 70's, thru 2/27. Yves Arman, 817 Madison (570-2700).

HENRI MATISSE—90 original linoleum cuts from the early 40's, 2/17-3/16. Goldschmidt, 1117 Madison (879-0070).

ISABEL MCILVAIN—Hydrocal and bronze sculpture, thru 2/24. Schoelkopf, 825 Madison (879-4638).

HENRY MOORE—Sculpture, drawings, graphics, thru 3/1. Guild, 1145 Madison (861-3776).

IRVING PETLIN—Rubblings in large paintings and small pastels, thru 2/20. Odyssea, 730 Fifth (541-7520).

KEN PRICE—Drawings and ceramic sculpture, thru 3/3. Willard, 29 E. 72nd (744-2925).

MARIA SCOTTI—1981 drawings and paintings "drawn from the Etruscans," 2/17-3/13. Seigel, 29 E. 73rd (288-9200).

MARINA STERN—New England barns, thru 3/6. Forum, 1018 Madison (535-6080).

RICHARD THOMPSON—Watercolors and paintings of a mythic journey based on ancestral assumptions, thru 3/3. Knowlton, 19 E. 71st (794-9700).

GERARD TITUS-CARMEL—Six large, nine small watercolors, and etchings on the theme of horse coverings for funeral processions, thru 3/13. Fourcade, 36 E. 75th (535-3980).

BRAM VAN VELDE (1895-1981)—Amorphous abstractions in oils and gouache, thru 3/13. Lefebvre, 47 E. 77th (744-3384).

DOUGLAS VOGEL—Abstract constructions, thru 2/27. Ericson, 23 E. 74th (737-6155).

JAMES ZVER—Fiberglass and paper collages, thru 2/27. Payson Weisberg, 822 Madison (249-1666).

SoHo

JOELLEN BARD/KEN GLICKFELD—Books and pads of hand-sewn canvas and paper collage/Computer graphics in which viewer participates. 2/16-3/7. Pleiades, 152 Wooster (475-9658).

ANN BAVAR/ROSA SILVERMAN/CAROL UNGER—Painted steel ellipses/Small mixed media collages/Realist pencil drawings. 2/16-3/7. Pindar, 127 Greene (533-4881).

CATHEY BILLAIN/DAVID NASH—Two views of nature. Thru 2/27. Meyer, 410 W. Broadway (925-3527).

ARNOLD BITTLEMAN—Drawings, thru 3/3. Miliken, 98 Prince (966-7800).

LOUIS CANE/CLAUDE VIALLAT—Large expressionist paintings of women/Biomorphic shapes on fabric. Thru 2/27. Castelli, 420 W. Broadway (431-5160).

JOSELY CARVALHO—Diary images of women, 2/16-3/7. Central Hall, 386 W. Broadway (226-9215).

ROSEMARY COVE—Sculpture, thru 3/3. Ingber, 460 W. Broadway (674-0101).

EVELYN ELLWOOD—Recent large scale oil pastels, thru 2/27. Meisel, 141 Prince (677-1340).

MICHEL GERARD—Forged steel sculpture and handmade paper, thru 2/27. Hutchinson, 138 Greene (966-3066).

BARBARA GOODSTEIN—Clay sculpture from the figure, thru 3/3. Bowery, 121 Wooster (226-9543).

ANDY HALL—Nude in the city, thru 3/4. Ward-Nasse, 178 Prince (925-6951).

GINO HOLLANDER/LOWELL NESBITT—Acrylics on canvas and paper/Recent graphics. 2/15-28. Circle, 435 W. Broadway (226-7880). Mon.-Fri. 10-6, Sat. 11-6, Sun. 12-6.

MICHAEL HURSON—Drawings, thru 3/6. Cooper, 155 Wooster (677-4390).

PATRICK IRELAND/JEAN-PIERRE PINCEMIN—A wall painting and related drawings/Recent paintings. Thru 2/27. Cowles, 420 W. Broadway (925-3500).

EVE JORDAN—Italian Journal in oils and sculpture, thru 3/6. Starkman, 465 W. Broadway (228-3047).

MADELEINE KAUFMAN—Strips of floral fabric overlaid with oil paint, xerox and gold leaf, 2/20-3/12. Eno, 101 Wooster (226-5342).

SHEILA KRYNSKI—Abstraction, thru 2/25. Alternate Space, 431 West Broadway (966-2520).

JOHN MCCLUSKEY—Paintings, thru 2/27. Hunnings, 139 Spring (966-6942). Thurs.-Sat. 11-5.

MARIO MERZ—Paintings, thru 2/27. Sperone Westwater Fischer, 142 Greene (431-3685).

DONALD NEWMAN—Charcoal and acrylic over blown up photos, thru 2/28. Annina Nosei, 100 Prince (431-9253).

ANNE FLATEN PIXLEY—Wall constructions of hand-made paper and fir, thru 3/10. Neill, 136 Greene (925-8633).

ROTHE—Mezzotints of ballet, thru 2/27. Weston, 149 Mercer (226-4141).

JOSEPH SANTORE/MIRA SCHOR—Small abstractions in oils and ink drawings/The sea and the city in dry pigments on rice paper. Thru 3/6. Thorp, 419 W. Broadway (431-6880).

RANDALL SCHMITT—Wide, linear brushstrokes of brilliant color, thru 2/27. Cunningham, 94 Prince (966-0455).

MARY SPAIN—Distorted doll's heads, thru 2/28. Jack, 138 Prince (966-4235).

NORA SPEYER—Melancholic figures in "Expulsion," thru 3/3. Landmark, 469 Broome (966-1173).

ROBERT STRAIGHT—Constructed paintings and drawings, thru 2/27. Toll, 146 Greene (431-1788).

MICHELLE STUART—Two large wall installations based on Nazca lines in Peru, thru 2/27. Caldwell, 383 W. Broadway (966-6500).

MICHAEL TRACY—Expressionistic paintings with spiritual references, thru 3/3. Boone, 420 W. Broadway (966-2114).

SELINA TRIEFF—Co-mingling of man and animal in life-size charcoal drawings and paintings, thru 3/3. Prince Street, 121 Wooster (226-9402).

JOHN TUSKA—The human form in cast paper, thru 3/6. Greenespring, 72 Greene (925-9565).

BERNAR VENET—Undetermined lines in wall reliefs, thru 3/6. Bonlow, 150 Greene (925-4482).

MICHELLE WEINBERG—Formal color, shape compositions, thru 3/14. Visual Arts, 137 Wooster (598-0221).

ANNA GOTH WERNER—Architectural interior spaces including some at The Metropolitan Museum, thru 3/3. First Street, 386 W. Broadway (226-9011).

DANIEL WITZ—Tiny bomb stickers, hummingbirds in Manhattan locations, 2/17-3/13. Inroads, 150 Mercer (226-6622).

JOHN T. YOUNG—Granite sculpture/Four other one-man shows, Thru 2/27. OK Harris, 383 W. Broadway (431-3600).

Other

THOMAS BANG—Wall objects of black and red wax, cast iron, powdered graphite drawings, thru 2/27. Bouckaert, 100 Hudson (925-6239).

TOM DOYLE—A large white pine and red oak sculpture, thru 3/30. Hammarjöld Plaza Sculpture Garden, 866 Second (861-3115).

RED GROOMS—Ruckus Manhattan, a zany reconstruction, thru 3/30. Burlington House, 1345 Sixth (619-1955). Wed.-Sun. 12-6.

BENJAMIN MARTINEZ—Primal allegories, thru 2/28. Gallery 120, 120 Lafayette (925-4954). Thurs.-Sun. 11-6.

BARRY MOSER—75 wood engravings for Alice in Wonderland, thru 2/23. Ryan, 452 Columbus (799-2304). Tues.-Sat. 12-7, Sun. 1-5.

LOU MYERS—Satiric drawings, cartoons, thru 4/1. International Typeface Corporation, 866 Second (371-0699). Mon.-Fri. 12-5.

HOWARD NEWMAN—Bronze sculpture and drawings, thru 3/13. Ekstrom, 417 E. 75th (988-8857).

MARIJATTA PAJULA-SALVAT—Tapestries, art-wear, thru 3/14. Zim-Lerner, 123 University Pl (598-4440).

AUGUST RODIN—Sculpture, photos, documentation, thru 3/31. Cantor Sculpture, 1 World Trade Center (105th floor) (938-5136).

GROUP SHOWS

57th Street

BERMAN—50 W. 57th (757-7630). 38 women from NYC and Florida, thru 2/27.

DENAGY—29 W. 57th (421-3780). Works on paper by Blum, sculpture by Connell, paintings by Patterson, Thomson, thru 3/3.

DEUTSCH—20 W. 57th (765-4722). Avery, Bluemner, Bolotowsky, thru 3/3.

DINTENFASS—50 W. 57th (581-2268). Aspects of realism from 1950 to 1970 including Bloom, Evergood, Goodman, Gwathmey, and Lawrence, thru 2/25.

ESMAN—29 W. 57th (421-9490). Artists chosen by Curator Miller at MOMA from 1942 to 1963; Bazotes, Kline, Noguchi, Nevelson, Rothko, thru 3/6.

FEDELÉ—42 E. 57th (371-0204). Members Carsman, Clift, Vincent, thru 2/28.

PEARL—29 W. 57th (838-6310). American figurative expressionism, 1950 to 1960 including de Kooning, Golub, Johnson, Rivers, thru 3/4.

TOUCHSTONE—29 W. 57th (826-6111). British artists Campbell, McMillan, Sly, 2/20-3/27.

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). American masters of the 19th and 20th centuries including Avery, Cornell, Glackens, Hassam, Weber, thru 2/27.

ADLER/CASTILLO—58 E. 79th (421-9490). Russian Revolution in art by Lissitsky, Popova, Rodchenko, thru 2/27.

BORGENICHT—724 Fifth (247-2111). The Gloucester Years of Avery, Davis, Hartley, Hopper, and Sloan, thru 3/4.

DAVIDSON—43 E. 78th (734-6702). Anthony, Scherman, Komarin, Stubbing, thru 2/27.

FELICIE—141 E. 56th (752-7567). New York City by Corrae, Fasanella, Moore, Sokol, 2/16-3/18. Mon.-Fri. 10-6, Sat. 11-6.

KERR—49 E. 82nd (628-1340). Mon.-Fri. 9-5. Contemporary Americans including the Wyeths, thru 2/28.

LABOETIE—9 E. 82nd (535-4865). 20th century Europeans Balthus, Ernst, Leger, Schwitters, thru 2/27.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). Tues.-Sun. 12-5. Prints and multiples by Chicago artists, thru 2/21.

STAEMPLI—47 E. 77th (535-1919). Sculpture by members, thru 3/6.

STEBEN—Fifth at 56th (752-1441). Mon.-Sat. 9:30-5:30. The scent bottle through history from antiquity to the present, thru 2/20.

YORK—21 E. 65th (772-9155). 19th century American landscapes by Doughty, Cropsey, Gifford, Hart, thru 2/27.

Soho

BROMM—90 W. Broadway (732-6196). Hilliard, LeGac, Stezaker, thru 3/6.

CENTRAL FALLS—478 W. Broadway (533-9481). Works on paper by Kline, Motherwell, Rivers, Wiley, Wesselman, thru 3/14.

DRAWING CENTER—137 Greene (982-5266). New American drawings by 174, thru 2/27.

MARINO—489 Broome (431-7888). Grossberg, Meneneely, and photos of Parisian hobos by Thayer, thru 2/27.

SOHO CENTER—114 Prince (226-1995). De Blas, De Monte, Naimo, Sotolongo, thru 3/6.

SOHO 20—99 Spring (226-4167). An environment on paper by twenty women protesting violence in the city, thru 3/3.

Other

A.I.R.—63 Crosby (966-0799). Ten women from around the country, thru 2/20.

GIBSON—205 E. 78th (772-2332). Five Frenchmen, including Arman, Vautier, thru 3/6.

GOOD COMPANY—339 Columbus at 76th (724-7244). Celebrity "lipographs," thru 2/28.

GRAFFITI: ABOVEGROUND—675 Hudson (929-8316). Graffiti on canvas and paper, thru 3/6.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Treasures of Asian Art from the Idemitsu Collection, Tokyo, thru 3/14.

JUST ABOVE MIDTOWN—178 Franklin (966-7020). "Kongo" installation by Abramson, assemblages by Parker, self-portraits by Jo Ann, thru 2/27.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Photos of selected situations by four, "Critical Perspectives," multi-disciplinary rooms, special projects by Hepper, Le Va, Thomas, thru 3/14.

SPACED—165 W. 72nd (787-6350). Architectural prints and drawings for towns, gardens, buildings from ancient to modern times, thru 3/27.

Photography

RICHARD BERENHOLTZ—Window-graphics, posters, billboards, thru 2/27. Walter, 1015 Madison (249-8518).

LOIS CONNER—Platinum/Palladium prints, thru 3/12. Pfeiffer, 825 Madison (737-2055).

ANDREAS FEININGER—Nudes, portraits, cityscapes, details of nature, thru 2/27. Wolf, 30 W. 57th (586-8432).

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Dee, Nahyny, Norwich, and surrealist impressions by Pettibone, thru 3/13.

EVELYN HOFER—Portraits, landscapes, interiors, wedding couples, thru 3/13. Witkin, 41 E. 57th (355-1461).

LES KRIMS—Idiosyncratic situations, 2/16-3/13. Freidus, 158 Lafayette (925-0113).

HEINRICH KÜHN—The German romantic pictorial tradition at the turn-of-the-century/The German avant-garde, 1919 to 1939 by Feininger, Moholy-Nagy, Sander, 2/19-3/21. International Center of Photography, 1130 Fifth (860-1777).

LIGHT—724 Fifth (582-6552). Eleven emergent women, thru 2/27.

WERNER MANTZ—Architecture and industrial landscapes of the 20's and 30's, thru 3/6. Prakapas, 19 E. 71st (737-6066).

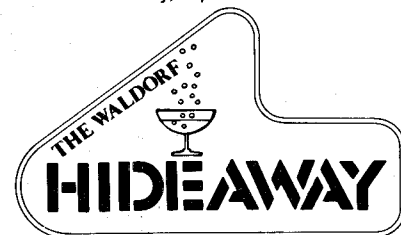
MODERNAGE—1150 Avenue of the Americas (997-1800). The Black role in the Civil War, 1861 to 1865, thru 2/27.

GERARD MURELL—People including artists Indiana, Rauschenberg, thru 2/26. Photo Center, NYU, 721 Broadway (598-3939).

SETH ROFFMAN—The Southwest, thru 2/29. Nikon House, 620 Fifth (586-3907).

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ART

SY RUBIN/LARRY SIEGEL—14th street by both,
2/18-3/21. Midtown-Y, 344 E. 14th (674-7200).
Sun.-Thurs. 12-8, Fri. 12-4.

SEEBERGER BROTHERS—Parisians from 1905 to
1945, thru 3/12. French Institute, 22 E. 60th
(355-6100). Mon.-Thurs. 10-8, Fri. til 5:30, Sat. til
1:30.

ROBIN SCHWARTZ—"Naughty Bits," the erotic and
the nude, thru 3/4. Photographs Unlimited, 43 W.
22nd (255-9678). Mon.-Sun. 1-7.

W. EUGENE SMITH—A retrospective, thru 3/6.
Photograph, 724 Fifth (935-0700).

SUZANNE SZASZ—Children and other people/
"Triptych by Connor, Gibson, Harbutt, Uzzle, 2/
18-3/13. Neikrug, 224 E. 68th (288-7741).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-4:45; Wed.
10-8; Sat., Sun. 10-5. Contribution \$2.50; children
\$1.50. Gardner D. Stout Hall of Asian Peoples; 3,000
artifacts and artworks, covering Turkey to Japan, Siberia
to India... Arthur Ross Hall of Meteorites...
Seventeenth-Century Suriname Insects... The Art of
Animal Anatomy; thru April... The Museum and the
Creative Artist; thru 5/16... Evolution, Darwin and
the Beagle; thru 2/28.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5.
Thurs. 10-8:30, Sun. noon-5. Closed Mon. \$2. The
Rockefeller Collection of Asian Art: over 250 objects
representing major art traditions from Afghanistan to
Japan... Eight Dynasties of Chinese Painting; thru 2/
28.

BROOKLYN MUSEUM, 188 Eastern Pkwy.
(638-5000). Wed.-Sat. 10-5, Sun. 12-5. \$1.50 suggested
donation. Humor in Japanese Prints; thru
March... Of Corsets; thru May... Gordon House:
contemporary printmaking; thru 4/4... Brooklyn
Before the Bridge; 2/20-5/31.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St.
(860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5.
\$1.50; free Tues. after 5. In Small Stages: Puppets
from the Collection; thru 3/7... Puppets: Art and
Entertainment; thru 2/21... City Dwellings and
Country Houses: Robert Adam and His Style; thru 4/
11... Architectural Fantasy and Reality; 2/16-5/9.

FRAUNCES TAVERN MUSEUM—Broad and Pearl
Sts. (425-1778) Mon.-Fri. 10-4. Free. A city land-
mark; period rooms, Washingtonia, etc... Twentieth
Century Images of George Washington; thru 4/30.

FRICK COLLECTION, 1 E. 70th St. (288-0700).
Tues.-Sat. 10-6; \$1. Sun. 1-6; \$2. Children under 10
not admitted.

GUGGENHEIM MUSEUM, Fifth Ave. at 89th
(860-1313). Tues. 11-8, Wed.-Sun. 11-5. \$2. Pioneers
of Twentieth-Century Art including Picasso, Braque,
Léger, and Mondrian... Kandinsky in Munich:
1896-1914; thru 3/21... Dan Flavin: environmental
fluorescent sculpture; thru 3/14.

JEWISH MUSEUM—Fifth Ave. at 92nd St.
(860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed
Fri., Sat., major Jewish holidays. \$2. The Book and Its
Cover: Manuscripts and Bindings of the 12th through
18th Centuries... The Mamluk Revival: Metalwork
for Religious and Domestic Use; thru July... Images
of Jewish Women; thru 3/14... June Wayne: The
Dorothy Series; thru 3/14... Between Holy and Profane:
Xerography by Dina Dar; thru 3/14... Paintings
of Moritz Oppenheim: Jewish Life in 19th
Century Germany; thru 2/25... J. James Tissot: Biblical
Paintings; thru 5/6.

METROPOLITAN MUSEUM OF ART, Fifth Ave.
at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat.
10-4:45; Sun. 11-4:45. \$3.50. Sackler Gallery for
Assyrian art; sculpture, ivory, stone reliefs... American
Wing: furnishings, architectural settings, decorative
arts, glass, ceramics, pewter, silver... André Meyer
Galleries for 19th-century art... Douglas Dillon
Galleries for Chinese Paintings and the Astor Court,
re-creation of 16th-century Chinese garden
courtyard... 20th-Century French Drawings from the
Robert Lehman Collection; thru 3/14... Costume In-
stitute: The 18th-Century Woman; thru 9/5... Curators'
Choice: Museum Purchases under \$5,000...
Exhibition of Fine Bindings by Frank Mowery; thru 2/
26... Twentieth Century Art: Recent Acquisitions;
thru mid-March... The new Michael C. Rockefeller
Wing: Primitive Art... The Cloisters, Fort Tryon
Park: Annual Cloisters Christmas display; thru 4/11.

PIERPONT MORGAN LIBRARY—29 E. 36th St.
(685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. Free. The
European Garden; thru 2/27... Lewis Carroll and
Alice: 1832-1982; thru 4/18... Eric Gill:
1882-1940; 2/19-4/18.

MUSEUM OF AMERICAN FOLK ART—49 W.
53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun.
10:30-5:30. \$1; free Tues. eve. Folk Art Treasures
from the Permanent Collection; thru 5/16.

MUSEUM OF THE AMERICAN INDIAN, Broad-
way and 155th St. (283-2420). Tues.-Sat. 10-5; Sun.
1-5. \$1.50. Art and artifacts from North and South
America, ancient to modern.

MUSEUM OF BROADCASTING—1 E. 53rd St.
(752-7684). Tues.-Sat. 12-5. \$2. Cassettes available
for viewing at museum include documentaries, news,
dramatic and comedy shows. Also special screenings
daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth
Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun.
1-5. Free. Designs to Dazzle: Fifty Years of Showgirl
Costumes; thru 2/21... Manhattan: Contemporary
Color Photographs of New York; thru 2/21... Intro-
ductions, Greetings and Farewells: Appropriate At-
tire; thru 5/4... Faerie-land in New York; thru 2/
28... Tailored Images: New York Photographs by
John Albok; thru 5/4... Dolls Magic Journey and
Dolls that Traveled, thru 3/14... The Big Apple: mul-
ti-media history of New York from 1524-1982; thru
'84.

MUSEUM OF HOLOGRAPHY—11 Mercer St.
(925-0526). Wed.-Sun. 12-6. \$2.50. In Perspective,
permanent exhibition on development of holography
from 1947... Light Years IV; thru Nov... Contempo-
rary Portrait Gallery... "Flux" Sam Moree; 2/12-5/
19.

MUSEUM OF MODERN ART, 11 W. 53rd
(956-7070). Closed for expansion. No exhibitions un-
til further notice.

NASSAU COUNTY MUSEUM OF FINE ART—1
Museum Drive, Roslyn, LI. (516-484-9337). Arthur
Leipzig: Photographs of Jewish Life Around the
World; thru 4/4.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri.
12-6, Wed. to 8; Sat. 12-5:30. New York/New York
featuring Butter, Evans, Fekner, Hudson, Julian, La-
emmler; thru 3/25.

NEW-YORK HISTORICAL SOCIETY, Central
Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat.
10-5, Sun. 1-5. \$2. The Cries of New York: 21 water-
colors painted in the 1840's by Nicolino Calyo...
The Mayor's House: Gracie Mansion and Other
Dwellings; thru June... Manhattan Observed: 14
Photographers Look at New York, 1972-1981; thru
4/1... George Washington in New York State: The
Revolutionary War and the Presidency; thru 5/2...
MTA Photographs from the Fifth Avenue Coach
Company; 2/16-5/1.

NEW YORK PUBLIC LIBRARY—Central Building,
Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some
collections to 9. 96 Images: From Talbot to Stieglitz;
thru 3/3... Two Centenaries: Virginia Woolf and
James Joyce; thru 6/30.

QUEENS MUSEUM, New York City Bldg., Flushing
Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Con-
tribution suggested. Tylon & Perisphere: Icon of the
Future... Artists Make Art; thru 4/25... Annual Ju-
ried Exhibition '82; thru 3/14... Artists from China;
thru 2/28.

WHITNEY MUSEUM, Madison Ave. at 75th
(570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6.
\$2; free Tues. after 5. 20th-Century American Art:
Highlights of the Permanent Collection... Selected
Paintings and Sculpture Acquired since 1978; thru
4/4... Katherine Schmidt (1898-1978): A Selective
View; thru 4/4... Robert Smithson: Sculpture; 2/
18-4/18.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000).
2/17 at 2: Impressionist and Modern Paintings,
Drawings, and Sculpture. On view from 2/10. East,
219 E. 67th St. (570-4141). Next sale 2/23.

DOYLE, 175 E. 87th St. (427-2730). 2/17 at 10: 18th
and 19th Century American and Continental Furni-
ture and Decorations, Paintings, Silver and Rugs. On
view from 2/13.

PHILLIPS, 867 Madison Ave. at 72nd St. (570-4830).
2/16 at 11: European and American Paintings, and
Prints. On view from 2/12. 2/21 at noon: Illustration,
Animation & Comic Art. On view from 2/18. 525 E.
72nd St. (570-4842). Next sale 2/25.

SOTHEBY PARKE BERNET—980 Madison Ave. at
77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5.
2/16, 17 at 10:15 & 2: 19th and 20th Century Prints.
On view from 2/10. 2/18 at 2: Impressionist, Mod-
ern, and Contemporary Paintings, Drawings, and
Sculpture. On view from 2/13. York Ave. Galleries,
at 72nd St. (794-3000). Mon. by appt. 9:30-11. Mon.
1-7 Tues.-Sat. 9:30-5. 2/17 at 9:30 & 2: Sotheby's
Arcade Auction. On view from 2/13. 2/17 at 10:15,
2/18 at 10:15 & 2: Watches, Clocks, English and
Continental Silver, and Portrait Miniatures. On view
from 2/11. 2/19, 20 at 10:15 & 2: Victorian Interna-
tional. On view from 2/13. 84th St. Galleries, bet.
Lexington & Third, (472-3400). Mon.-Fri. 9:30-5,
2/15 at 2: Fine Natural History and Color-Plate Books.
On view from 2/10.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424), Library Museum (870-1630), Metropolitan Opera House (580-9830), New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, February 15

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Haydn's Trio in C for Two Violins, Cello, Hob V: 16; Beethoven's Quartet in E flat for Piano and Strings, Op. 16; Rorem's *Winter Pages*; Schumann's Quartet in E flat, Op. 47. Alice Tully Hall at 7:30. \$10.

ORCHESTRE DE PARIS, Daniel Barenboim conductor. Beethoven's Symphonies Nos. 4 and 5. Carnegie Hall at 8. \$8-\$15.

PARNASSUS, chamber ensemble/**KENNETH BELL**, baritone. Works of Schoenberg, Thorne (world premiere), Wuorinen, Wyner. Merkin Concert Hall at 8. \$5.

SOLISTI NEW YORK, Ransom Wilson conductor; organist Calvin Hampton. Nielsen's Little Suite for String Orchestra, Haydn's Symphony No. 8, Hampton's Organ Concerto. Calvary Episcopal Church, Park Ave. So. and 21st St., at 8. Donation.

FRANCOISE CHOVEAUX, pianist. Works of Mozart, Beethoven, Schumann, Ravel. Barnard Hall, Broadway at 117th St. (280-4482), at 8. \$2.

GAUTE VIKDAL, bass-trombonist. Student recital. Mannes College, 157 E. 74th St. (737-0700), at 8. Free.

KIBBUTZ CHAMBER ORCHESTRA OF ISRAEL, Noam Sheriff conductor. Westbury Music Fair, Brush Hollow Rd., Old Westbury, L.I. (516-333-0533), at 8:30. \$11.75, \$12.75.

Tuesday, February 16

NEW YORK PHILHARMONIC, Klaus Tennstedt, conductor; pianist Claudio Arrau. Weber's *Konzertstück*, Liszt's Piano Concerto No. 2, Schubert's Symphony No. 9. Avery Fisher Hall at 7:30. \$6-\$20.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler music director; Marian McPartland, pianist-composer, and trio. Works of Schubert, Schoenberg, and jazz selections. Merkin Concert Hall at 8. \$11.

CHAMBER MUSIC SOCIETY—See 2/15.

JEAN-YVES THIBAUDET, pianist (N.Y. debut). Works of Schumann, Ravel. 92nd St. Y at 8. \$4-\$7.

METROPOLITAN ARTS ORCHESTRA, Meir Minsky conductor. Works of Garnett (world premiere), Strauss, Mozart, Stravinsky. Symphony Space at 8. \$3.

JOHN MURPHY, pianist (N.Y. debut). Works of Mozart, Prokofiev, Rachmaninoff. Carnegie Recital Hall at 8. \$6.

DOREEN DIXSON, soprano, with pianist Matthew M. Ward. Works of Debussy, Fauré, Duparc, Satie, Poulenc. Trinity Church, Broadway at Wall St., at 12:45. Free.

ALARIA ENSEMBLE—Chamber music. Faculty recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

VIRGINIA FILEPP, clarinetist. Lincoln Center Library at 4. Free.

MUSIC LIVE—Rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. \$3.

Wednesday, February 17

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; pianist Radu Lupu. Copland's *Orchestra Variations*; Mozart's Piano Concerto, K. 491; Ravel's *Alborado del Gracioso* and Ravel's *Daphnis et Chloe*, Suite No. 2. Avery Fisher Hall at 8. \$17.50.

ORCHESTRE DE PARIS, Daniel Barenboim conductor; violinist Itzhak Perlman. Beethoven's Symphony No. 8 and Violin Concerto. Carnegie Hall at 8. Sold out.

RICHARD GOODE, pianist. Works of Bach, Schubert, Perle (premiere), Beethoven. Alice Tully Hall at 8. \$6.

SABRA LOOMIS, soprano. Works of Handel, Schumann, Mahler, Falla, Beethoven, Dvorak, et al. Merkin Concert Hall at 8. \$7.

YUN-BOH CHEUNG, pianist. Carnegie Recital Hall at 8.

MANHATTAN PERCUSSION ENSEMBLE—Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

JAMES EMERY/ROBERT DICK DUO, guitars, flutes, electronics. Greenwich House Music School, 46 Barrow St. near Seventh Ave. (675-8529), at 8. \$5.

EDELTON GLOEDEN, classical guitarist. Works of Philips, Dowland, Frescobaldi, et al. Lincoln Center Library at 4. Free.

PHILIP KLEIN, violist. Federal Hall, 26 Wall St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

ST. THOMAS CHOIR—Music of Shepherd. St. Thomas Church, Fifth Ave. at 53rd St., at 12:10. Free.

MITSURU TSUBOTA, violinist. Graduation recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8:30. Free.

AMERICAN BRASS QUINTET—19th- and 20th-century American music. Christ Church, Park Ave. and 60th St., at noon. Free. . . Also at Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves., at 8. Free.

Thursday, February 18

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor. Mahler's Ninth Symphony. Avery Fisher Hall at 8. \$6-\$20.

ORCHESTRE DE PARIS, Daniel Barenboim conductor. Beethoven's Symphonies No. 6, "Pastoral," and No. 7. Carnegie Hall at 8. \$8-\$15.

MUSIC FROM MARLBORO—Debussy's *En Blanc et Noir*; Schumann's *Andante* and *Variations in B flat*, Op. 46; Bartók's *Sonata for Two Pianos and Percussion*. Metropolitan Museum at 8. \$8.

PATRICIA BRADY-DANZIG, soprano, with George Foca-Rodi, pianist. Irish music. Merkin Concert Hall at 7:30. \$8.

NEW MUSIC CONSORT—String and percussion quartets by Cage, Carter, Drummond, Kreiger, Franks. Carnegie Recital Hall at 8. \$5.50.

FOLKSONG FESTIVAL, with Oscar Brand, balladeer, others. Cooper Union Great Hall, 7th St. and Third Ave. (254-6300), at 8. Free.

CONTEMPORARY DIRECTIONS ENSEMBLE, with guitarist Michael Lorimer. 75th-birthday salute to Ross Lee Finney. Works by him, as well as by Reynolds, Albright, Crumb. Symphony Space at 8. \$5.

ALARD STRING QUARTET—Lincoln Center Library at 4. Free.

CRAIG CAMPBELL, organist. Works of Franck, Liszt, Guillou. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

DAVID HIGGS, organist. Grace Church, Broadway and 10th St. (254-2000), at 12:30. Free.

ERIKA MENDLOVICH, pianist. Works of Bach, Schubert, Chopin, Debussy. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

BARGEMUSIC CHAMBER PLAYERS—Bargemus, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. \$6.

Friday, February 19

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; cellist Lynn Harrell. Haydn's Symphony No. 22; Fauré's *Elegie for Cello and Orchestra*, Op. 24; Tchaikovsky's *Variations on a Rococo Theme* for Cello, Op. 33; Schubert's Symphony No. 6. Avery Fisher Hall at 8. \$7-\$12.

NEW YORK PHILHARMONIC—At 2. See 2/18.

ORCHESTRE DE PARIS, Daniel Barenboim conductor; Westminster Choir, soprano Christiane Eda-Pierre, mezzo-soprano Claudine Carlson, tenor Robert Schunk, bass Dimitri Kavrakos. Beethoven's Symphonies No. 1 and No. 9, "Choral." Carnegie Hall at 8. Sold out.

GUARNERI QUARTET, with violist Walter Trampler. Works of Arriaga, Mozart, Arensky. Metropolitan Museum at 8. \$12.

NEW AMSTERDAM SYMPHONY ORCHESTRA, George Manahan conductor; mezzo-soprano Barbara Martin. Brahms's *Academic Festival Overture*, Beethoven's Symphony No. 3; Mahler's *Songs of a Wayfarer*. Pope Auditorium, Fordham U., Columbus Ave. at 60th St. (687-3814), at 8. \$6.

CHARLIE BYRD, HERB ELLIS, BARNEY KESSEL, guitarists/**GERRY MULLIGAN**, saxophonist. Town Hall at 8. \$11.50, \$12.50.

METROPOLITAN ARTS ORCHESTRA—See 2/16 for program. At St. Paul's Chapel, Columbia U., Broadway and 116th St., at 8. \$3.

COLUMBIA U. ORCHESTRA, Howard Shanet conductor; violinist Anahid Ajemian, cellist Mark Shuman, hornist William Purvis, bassoonist and alto-recorder player Morris Newman. Cooper Union, 7th St. and Third Ave. (254-6300), at 8. Free.

ELIZABETH COTTEN, guitarist/**LUCY SIMPSON**, singer. P.S. 41 auditorium, 116 W. 11th St. (594-8833), at 8. \$4.

JIM ROBERTS, composer-pianist. Jazz, other music. Citicorp Market at 6. Free.

GULLEY DUNLAP, flutist. Student recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

KATHERINE HOOVER, flutist/**MICHAEL KELLY**, pianist. Faculty recital. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

JOSEPH CELLI, oboist/**MALCOLM GOLDSTEIN**, violinist/**DAVID MOSS**, percussionist. Experimental Intermedia Foundation, 224 Centre St., at 9. (226-9488.)

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

FLORA KUAN, pianist/**COLORADO STRING QUARTET**. Lehman College Music Bldg., Bedford Park Blvd. West, Bronx, at noon. Free.

GRAPE JAM—Original music. Good Coffee House, Society for Ethical Culture, 53 Prospect Park West, Brooklyn (768-2972), at 9. \$2.50.

STEPHANIE JUTT, flutist/**JULIE LUSTMAN**, pianist. Rae Metzger Concert Social (749-5464). At St. Peter's Church, Lexington Ave. and 54th St., at 7:45. \$7.

Saturday, February 20

JUILLIARD STRING QUARTET—Beethoven's Quartets in A, Op. 18, No. 5; in F, Op. 59, No. 1; in c sharp, Op. 131. Alice Tully Hall at 3. \$8, \$9.

MICHAEL J. SMITH, pianist. Alice Tully Hall at 8. \$8, \$10.

NEW YORK PHILHARMONIC—See 2/18.

YO-YO MA, cellist/**KENNETH COOPER**, harpsichordist. Bach's Suite No. 1 in G, Sonata No. 3 in G, Chromatic Fantasy, Suite No. 3 in C. Washington Irving H.S., Irving Pl. and 16th St. (586-4680), at 8. \$2.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; cellist Lynn Harrell. See 2/19 for program. 92nd St. Y at 8. \$8-\$12.50.

SINE NOMINE SINGERS, Harry Saltzman conductor, with consort of authentic instruments and pianist John Cobb. Obrecht's *Missa Salve Diva Parens*; also works by Mozart, Brahms, Schubert. Merkin Concert Hall at 8. \$7.

MUSIC & DANCE

RENATA SCOTTO, soprano. Works of Verdi, Mascagni, Zandonai, et al. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (434-1900), at 8. \$8.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; flutist Paula Robison, harpist Heidi Lehwalder. Works of Mozart, Debussy, Ravel. Metropolitan Museum at 8. \$10.

ST. LUKE'S CHAMBER ENSEMBLE, Michael Feldman conducting; organist William Entriiken, choirs of St. Luke in the Fields. Works of Haydn, Mozart, Poulenc. Benefit for the rebuilding of St. Luke's. At Grace Church, Broadway and 10th St. (924-0562), at 8. \$10-\$100.

ALAN MARKS, pianist, on the Bösendorfer. Center for Inter-American Relations, 680 Park Ave. at 68th St. (753-5200), at 8. Free.

J. GEILS BAND/GEORGE THOROGOOD & THE DESTROYERS—Madison Square Garden at 8. \$10.50, \$12.50.

MCCOY TYNER/EDDIE PALMIERI, pianists/**ARTHUR BLYTHE**, saxophonist. "Salsa Meets Jazz." Carnegie Hall at 8 and 11:30. \$10-\$15.

BLANCA GOMEZ, mezzo-soprano. Carnegie Recital Hall at 8:30.

JANET LAWSON QUINTET—Jazz. Citicorp Market at 8. Free.

MARCO RIZO/DORIS DALBA—Jazz. CAMI Hall, 165 W. 57th St. (867-5521), at 8. \$10.

PASCALE DEL MARMOL, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St. at 2. Free.

PAUL GUREVICH, violinist. Lincoln Center Library at 2:30. Free.

BRONX SYMPHONY ORCHESTRA, Joseph Delicari conductor; violinist Sander Strenger. Works of Copland, Corigliano, Glazunov, Mendelssohn. Lehman College Theater, Bedford Park Blvd. West, Bronx (960-8247), at 8:30. Free.

OPERETTA AND MUSICAL THEATER, with soprano Nancy Herfel, baritone John Wright, pianist Floyd Sharp. Rae Metzger Concert Social (749-5464). At the Vanderbilt Y, 224 E. 47th St., at 7:45. \$7.

Sunday, February 21

YEHUDI MENUHIN, violinist. Avery Fisher Hall at 3. Sold out.

YO-YO MA, cellist. Alice Tully Hall at 8. Sold out.

YOUTH SYMPHONY ORCHESTRA OF NEW YORK, Salvatore Scecchitano conductor; soprano Ann MacKay, mezzo-soprano Bonnie Bradley, tenor Thomas Silverberg; also narrator Peter Salvador Tomas, Gloria Zagloul as the Witch of Endor. Honegger's *King David*, Diamond's *Romeo and Juliet*. Carnegie Hall at 3. Phone 581-5933 for free tickets.

CURTIS INSTITUTE SYMPHONY ORCHESTRA, Oscar Shumsky conductor-violinist. Beethoven's *Romance in F*, Violin Concerto, and Symphony No. 7. Alice Tully Hall at 3. \$6-\$10.

THE KING'S SINGERS, from England. Songs of Canteloupe, Tallis, Patterson, English madrigals, and "lollipops." Carnegie Hall at 8. \$5-\$15.

BENITA VALENTE, soprano/**CYNTHIA RAIM**, pianist. Works of Mozart, Schubert, Debussy, Wolf, Chopin, Schumann, Rachmaninoff. Hunter College Assembly Hall, 69th St. east of Park Ave. (586-4680), at 2:30. \$4-\$6.

Y CHAMBER SYMPHONY—92nd St. Y at 3. See 2/19 for program. \$8-\$12.50.

MUSIC PROJECT—Chamber music of Haydn, Reger, Britten, Wagner. Merkin Concert Hall at 3. \$6.

S.C.S. TRIO—Works of Spohr, Schubert, Adam-Schmitt, Debussy, Gounod, Scarlatti, Chabrier. Merkin Concert Hall at 8. \$7.50.

MARINA YOUNG, pianist. Works of Mozart, Chopin, Rachmaninoff, Scriabin. Faculty recital. Hebrew Arts School, Ann Goodman Recital Hall, 129 W. 67th St. (362-8060), at 3. Free.

NICO CASTEL, tenor. "Songs connected to the Hebraic tradition," by Milhaud, Ravel, Shostakovich, Offenbach, Morgenstern, Castelnuovo-Tedesco. 92nd St. Y at 3. \$7.50.

VERDI CONCERT Fredric LeVine conducts soloists and orchestra in excerpts from *La Forza del Destino*, *Un Ballo in Maschera*, and *Aida* (Act III, complete). 92nd St. Y, 2/21 at 8. \$7-\$12.

LINDA RUSSELL, folksinger. Songs from Washington's time. Central Park Dairy, 65th St. west of the Zoo, off Fifth Ave. (397-3156), at noon. Free.

AMY COWELL, singer, with piano and guitar. Centerfold, 263 W. 86th St. (866-4454), at 7:45. \$3.

GREENWICH HOUSE ORCHESTRA, Edward Houser conductor. Works of Mozart, Glaser, Dvorak. Greenwich House, 27 Barrow St., near Seventh Ave. (242-4140), at 3. Free.

BLOOMINGDALE CHAMBER ORCHESTRA, George Marriner Maul conductor; New Amsterdam

Singers. Schubert's *Mass* in B flat, Mahler's *Songs of a Wayfarer*, Bach's Suite No. 2. Symphony Space at 8. \$3 donation.

LISA JOY SITJAR, pianist. Works of Chopin, Liszt, Debussy, Schumann. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

STELLA MARRS/METROPOLITAN ALL-STARS—Jazz tribute to Billie Holiday. American Museum of Natural History, CPW and 79th St., at 3. Free, with museum admission.

CHAMBER ART ENSEMBLE & Friends. Works of Mozart, Prokofiev, Dvorak. Vineyard Theater, 309 E. 26th St. (683-0696), at 2. \$6.

JONATHAN LAUTMAN, clarinetist, with pianist Sylvia Kahan. Faculty recital. Music of Schumann, Berg, Bernstein, Haydn, Brahms. Third St. Music School 235 E. 11th St. (777-3240), at 3. \$5.

RICHARD KENNEDY, tenor, with pianist Joel Harrison. Works of Beethoven, Schubert, Wolf, Berg, Poulenc, Turner, Bush. Carnegie Recital Hall at 5:45. \$4.

GLORIA MIRABAL, alto/**PAN AMERICAN CHAMBER ENSEMBLE**. Program of world premieres by Pan American composers. Carnegie Recital Hall at 2. \$8, \$10.

ULISES AMOROS, singers. Spanish music. Carnegie Recital Hall at 8:30. \$6.

STEPHANIE JUTT, flutist, with pianist Lisa Emenheiser. Citicorp Market at 1. Free.

STEPHANIE CHASE, violinist. Aaron Davis Hall, CUNY, 134th St. and Convent Ave., at 3. \$4.

BRONX ARTS ENSEMBLE—Music of the Colonial period. Van Cortlandt Mansion, Broadway at 246th St., Bronx (548-4445), at 2. Free.

BARGEMUSIC LTD.—Fulton Ferry Landing, Brooklyn (624-4061). At 1: Guitarist Robert V. Kinolan. Works of Albeniz, Bach, Diabelli, Dowland, Ponce, Ravel. \$5. At 4: Bargemusic Chamber Players. \$6.

ROBERT BONFIGLIO, harmoniconist/**CLARE HOFFMAN**, flutist. Brooklyn Museum, Eastern Pkwy., at 12:30. Free with museum admission.

COLUMBIA UNIVERSITY ORCHESTRA, Howard Shanet conductor. Lehman College, Bedford Park Blvd. West, Bronx, at 3. See 2/19 for program.

CONCERTS IN CHURCHES—Choir and orchestra, conducted by Dennis Keene. Haydn's *Mass in Time of War*; also works of Victoria, Holst, Bruckner. Ascension, Fifth Ave. at 10th St., at 8. At 7:45, organist Mark Kruczek. Offering... Cellist Fortunato Arico, violinist David Miller, violinist Linda Quan, violinist Nancy Wilson. Music by Boccherini, Mozart, Haydn. Corpus Christi. 121st St. east of Broadway, at 3. \$6. Steven Ziglar, baritone, and pianist John Cartwright. Songs by Fauré, Mahler, Respighi, and folk songs. Epiphany, 1393 York Ave., at 3. \$3. Choir and orchestra, directed by Frederick Grimes; harpsichordist Eugenia Earle. Bach's Cantata 127, and Chromatic Fantasy and Fugue, BWV 903. Holy Trinity Lutheran, CPW and 65th St., at 5. Offering... Mozart's *Requiem Mass* in d. Choir directed by Jack H. Ossawaarde. St. Bartholomew, Park Ave. and 51st St., at 4. \$3. St. Ignatius, West End Ave. and 87th St. At 4: Clarinetist Rita Carnes Bergen, pianist Chris Austria, soprano Anni Baker. Music by Mozart, Honegger, Hovhannes, Starer. \$5. At 8: harpsichordist Martha Salzman plays Bach and Scarlatti. \$5. St. Thomas, Fifth Ave. at 53rd St. At 4: church choir, music of Tomkins and Byrd. Offering. At 5:15: organist Richard Wayne Brown plays Widor, Bach. Free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 17—Mon., 2/15, at 8: Rossini's *Il Barbiere di Siviglia*, Davis conducting; with Horne, Elvira, Blake, Enzo Dara (debut), Berberian, Di Franco; a new production, by John Cox (debut); sets by Robin Wagner (debut); costumes by Zipprodt; lighting by Wechsler. 2/16 at 8: Puccini's *La Bohème*, Levine conducting; with Zylis-Gara, Migenes-Johnson, Domingo, Ellis, Robbins, Monk, Capecci. 2/17 at 8: Mozart's *Così fan tutte*, Levine conducting; with Te Kanawa, Ewing, Battle, Rendall, Morris, Gramm. 2/18 at 8: *Il Barbiere di Siviglia*; see 2/15. 2/19 at 8: *La Bohème*; same as 2/16, except Ciannella for Domingo, and Tate conducting. 2/20 at 2:30: Verdi's *Requiem*, Levine conducting; with Price, Horne, Domingo, Cheek, Met Opera Chorus (broadcast on WQXR). 2/20 at 8: *Così fan tutte*; same as 2/17, except Lorengar for Te Kanawa, Carlson for Morris.

Other

MONTEZUMA, by Roger Sessions. First N.Y. performances. Juilliard American Opera Center. Freder-

rik Prausnitz conducting; Ian Strasfogel director. Juilliard Theater, 155 W. 65th St. (874-7515). 2/19, 2/23 at 8; 2/21 at 3. \$4, \$5.

THE VOICE OF ARIADNE, by Thea Musgrave. New production by Chamber Opera Theatre of N.Y. Marymount Manhattan Theater, 221 E. 71st St. (737-9611). 2/18, 2/20, 2/26 at 8; \$20. 2/24 at 8, 2/28 at 3, \$15.

ANDREA CHENIER—Amato Opera. 319 Bowery at 2nd St. (228-8200). 2/20, 2/27, 3/6, 3/13, 3/20 at 7:30. 2/21, 2/28, 3/7, 3/14, 3/21 at 2:30. \$7.

LADY OF THE CASTLE, a chamber opera by Mira J. Spektor, book and direction by Andrea Balis. Theater for the New City, Second Ave. at 10th St. (254-1109). 2/18-21 at 8. \$4.

RIDERS TO THE SEA, by Vaughan Williams, and **GIANNI SCHICCHI**, by Puccini. Opera Ensemble of N.Y. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 2/17, 2/19, 2/24, 2/26 at 8; 2/21, 2/28 at 3. \$8. Note 2/21 performance is a benefit; \$20-\$100.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 2/21: Gilbert and Sullivan's *Princess Ida*. 2/24-3/7: *The Grand Duke*. Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., \$6.50-\$11; Fri.-Sun., \$7-\$12.

COSÌ FAN TUTTE, by Mozart. In English. Brooklyn Lyric Opera. Kingsborough Community College, Manhattan Beach, Brooklyn (837-1176). 2/21 at 3. \$5-\$9.

GILBERT AND SULLIVAN—N.Y. G. & S. Players Wand'ring Minstrels, in "The Best-Loved Tunes." Citicorp Market, 2/17, 2/24 at 6. Free. The G. & S. Society meeting 2/18 at 8 features "The Unknown Savoyard," a concert. At Community Church, 40 E. 35th St. (873-2706). Free.

AFTER DINNER OPERA CO., in "A Revolutionary Celebration." A kaleidoscope of Early American Opera. Staten Island Richmondtown Restoration (351-9414). 2/21 at 3. \$4.

Dance

New York City Ballet
At the New York State Theater

THRU FEBRUARY 21—2/16 at 8: *Serenade*, Afternoon of a Faun, Meditation, Union Jack. 2/17 at 8: *Histoire du Soldat*, Orpheus, Serenade. 2/18 at 8: *Capriccio Italien*, Orpheus, Tchaikovsky Suite #3. 2/19 at 8: *Chaconne*, *Le Baiser de la Fée*, Dances at a Gathering. 2/20 at 2: *La Source*, Andantino, Meditation, Vienna Waltzes. 2/20 at 8: *Irish Fantasy*, The Cage, Andantino, Tchaikovsky Suite #3. 2/21 at 1: *Square Dance*, *Davidshunderttanze*, Serenade. 2/21 at 7: *Symphony in F*, Afternoon of a Faun, Eight Easy Pieces, Tchaikovsky Suite #3. End of season.

Other

CHUCK DAVIS DANCE COMPANY—Bronx Community College, University Ave. & W. 181 St. (220-6117). 2/18 at 12:30. Free.

THOM FOGARTY—His own works, and a piece by Timothy Buckley. Vital Arts Center, 78 Fifth Ave. 6th floor (675-1136). 2/19, 2/20 at 8; 2/21 at 3. \$5.

RACHEL HARMS DANCE COMPANY—Emanuel Midtown Y Dance Center, 344 E. 14th (673-2207). 2/20, 21, 27, 28 at 8. \$5.

TIM MILLER, in his *Postwar*. Dance Theater Workshop, 219 W. 19th St. (924-0077). 2/16 at 8. \$5.

RIVERSIDE DANCE FESTIVAL—Don Redlich Dance Company, featuring premieres by Hanya Holm and Redlich. 2/17, 19 at 8, 2/20, 21 at 2... Choreographers' Night 1, featuring works by Barbara Hayley, Douglas Hanby, and Richard Allan Ploch. 2/18, 20, 21 at 8. 120th Street and Riverside Drive (864-2929). \$5.50.

JIM SELF—Lookout (Week 1), a solo with decor by Edward Henderson. 2/18-20 at 8, 2/21 at 3, 2/22 at 8. *The Phoenix City Story*: 2/25-27 at 8, 2/28 at 3, 3/1 at 8. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). \$5.

ELIZABETH STREB, with Michael Schwartz, and a program consisting of *Fall Line and Ringside*. The Kitchen, 484 Broome St. (925-3615). 2/18-21 at 8:30. \$5.

TAPPIN' UPTOWN—New tap musical with tap-dance greats, including Honi Coles B.A.M. 2/19, 20 at 8, 2/21 at 2. \$6-\$12.

WASHINGTON SQUARE REPERTORY COMPANY—Under the direction of Laura Brittain. Sally Blane will present a solo. N.Y.U. University Theater, 35 W. 4th St. (598-3549). 2/19, 20, at 8. \$4.

THE WOOSTER GROUP—Dances Out of Context, a new work, and *Hula*. At Parish Hall, St. Mark's Church 2nd Ave. & 10th St. (674-8112). 2/18-21 at 8:30. \$4.

OTHER EVENTS

Happenings

SPECIAL DATES call for special occasions, and this week begins with a salute to George Washington's birthday. Fraunces Tavern, whose claim to the general is direct, celebrates on 2/15 with an open house, 10-4, including Ye Colonial Dancers from Hempstead at 12:30, with country dances. 54 Pearl St. (425-1779). 2/21 at 2, the Colonial Morris-Jumel Mansion, W. 160th St. and Edgecombe Ave., will toss a party, featuring a talk by John B. Moses and Wilbur Cross, who co-authored *Presidential Courage*. Refreshments, too, and donation is \$3.50. Call 923-8008 for necessary reservation. Black History Month is being marked about town. An exhibit, "Seven Afro-American Artists," at the Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. is up, 2/20-3/12. Romare Bearden and Jacob Lawrence are two whose works are on view. At Community Church, 40 E. 35th St., thru 2/28, the L.I. Black Artists' Association is showing works. The Brooklyn Museum joins in 2/20 at 2, with a gallery talk about the African Collection, by John Felder. 2/27, at 2, Kate Ezra talks about art in Africa.

WORDS ABOUT THE ARTS—Eve Queler, whose Opera Orchestra of New York concerts are always of interest, will talk about her next Avery Fisher opera, Wagner's *Rienzi*, at the Wagner Society open meeting, 2/19 at 8. It's at the Turtle Bay Music School, 244 E. 52nd St. (666-3436), and a donation is suggested for non-members. At the Cloisters, Ft. Tryon Park, "Heroes and Unicorns, Masterpieces of Tapestry at the Cloisters" is Sarah Ferguson's topic, focusing, of course on the glorious museum tapestries. Date is 2/20 at 2; free, with museum contribution. At the Salmagundi Club, 48 Fifth Ave., watercolorist Jack Garver will give a demonstration-talk 2/17 at 8. It's free, and you can see the club members' current watercolor-sculpture show, too.

NATIONAL ANTIQUES SHOW—"See What Man Has Wrought in 60 Centuries" is this year's theme, and besides all the artifacts and art, furnishings and jewelry, etc., special exhibits include Girl Scout memorabilia from 70 years. Madison Square Garden, thru 2/21. Weekdays and Sat., 1-10; Sun. 1-8; \$5; children 12 and under, free.

LAST CALL ON SOME EXHIBITS OF NOTE—Do not miss "Small Wonders," the charmer at Steuben Glass, Fifth Ave. at 56th St., thru 2/20, 9:30-5:30. These are scent bottles through history, and they go back to ancient Egypt and Rome, continue up to Art Deco and Dali, and include Venetian, Georgian English, French, and American samples. Millefiori, cameo, blown, wondrously shaped—glass of all kinds and hues and finishes makes up a really exquisite little show. 900 black-and-white and color photographs from the annual Kodak Newspaper Snapshot Awards competition are on thru 2/19, at the Equitable Gallery, 1285 Sixth Ave. (51st-52nd Sts.), 10-4 Tues.-Fri. Crafts, textiles, jewelry, apparel, carpets from the People's Republic Zhejiang Province will be on view, free, in a big consumer-products exhibit at the Sheraton Hotel, Seventh Ave. and 55th St., 9-6 thru 2/17 only.

PET WEEK AT MACY'S, between the Dog Show and Cat Show, takes over the fourth-floor Special Events Center, Herald Square, 2/15 and 2/18, both days at 12:30. Mon., dog trainer Brian Kilcommons will hold forth, and Thurs., it's Pet Pride president Richard Gebhardt. Don't take your dog, unless it rides in your handbag, but you are allowed to ask questions. Free.

GRAND CENTRAL STATION TOUR—Ins and outs, behind the scenes, at the terminal. 2/17 at 12:30; meet at Sloane House Y, 356 W. 34th St. (760-5871). Free.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). \$3.90; children, \$2.

CENTRAL PARK TOURS—2/21 at 2: "The Unbuilt and Vanished Central Park." Meet at the Dairy, 65th St. west of the zoo. Free. 2/28 at 2: "Legends of the Land," the forests and wetlands of the Northern End. Meet at 105th St. and Fifth Ave. Free.

Sports

SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). \$6-\$16. 2/21 at 2:05, vs. Phoenix. 2/26 at 8:05, vs. Wichita.

HOCKEY—Rangers, Madison Square Garden (564-4400), \$8, \$11. 2/18 at 7:35, vs. Colorado. 2/21 at 7:35, vs. Montreal. 2/24 at 7:35, vs. Chicago. 2/28 at 7:35, vs. Pittsburgh. Islanders, Nassau Coliseum, Uniondale, L.I. (516-794-4100), \$12-\$18. 2/16 at 8:05, vs. Pittsburgh. 2/20 at 8:05, vs. Colorado. 2/23 at 8:05, vs. Chicago. 2/25 at 8:05, vs. Pittsburgh. 2/27 at 8:05, vs. Quebec.

BASKETBALL—Knicks, at Madison Square Garden (564-4400). \$6-\$14. 2/16 at 7:35 vs. Dallas. 2/19 at 7:35, vs. Phoenix. 2/21 at 1, vs. Houston. 2/23 at 7:35, vs. Milwaukee. 2/27 at 8:05, vs. Portland.

COLLEGE BASKETBALL—South Florida vs. L.I.U., and St. Joseph's vs. Fordham. Madison Square Garden (564-4400), 2/17 at 7. \$5-\$9.

HARLEM GLOBETROTTERS, in their usual court hi-jinx, vs. the Washington Generals. 2/15 at 10:30 and 2:30, Madison Square Garden (564-4400). 2/15 at 8:30. \$5-\$10. \$6.50-\$9.50. Children 12 and under, \$2 less.

BOXING—Golden Gloves amateur tournament. Preliminary rounds, 2/17-18, 2/24-25, at 8 p.m. Felt Forum (564-4400). \$5, \$6.50.

WRESTLING—All-star pro matches. Madison Square Garden (564-4400). 2/15 at 8:30. \$5-\$10.

RACING—The thoroughbreds are at Aqueduct. Daily except Tues. Post time, 1 p.m. \$2.

Children

PAPER BAG PLAYERS, in "I Won't Take a Bath!" Town Hall, 123 W. 43rd St. (840-2824). Thru 3/7; Sat. at 1, Sun. at 1 and 3. \$7.

BUGS BUNNY IN SPACE—A live musical. Felt Forum (564-4400). Thru 2/21, and 2/27, 2/28. Mon.-Fri. at 11 and 2 (no perf. 2/16). 2/20, 2/27 at 11, 2, 5:30; Sun. at 1 and 4. \$5.50, \$7.

GEORGE WASHINGTON BIRTHDAY PARTY—Staged by Caren Acker, at Morris-Jumel Mansion, W. 160th St. and Edgecombe Ave. (923-8008). 2/15 at 1. \$3. Reservations a must.

WOODY WOODPECKER'S 40TH BIRTHDAY BASH—Cartoon festival and grab bag. FAO Schwarz, Fifth Ave. and 58th St., 2nd floor (944-6400). Mon.-Fri. at 2 and 4, 2/15-3/5. Free. Reservations.

THE ALICE-IN-WONDERLAND GAME, musical with audience participation. On Stage, Children!, at Hartley House Theater, 413 W. 46th St. (246-9872). Sat. at 1:30 and 3:30. \$2.50, adults \$3.50.

VERY YOUNG ARTISTS, with cellist Sang Min Park, violinist Charles Kim, pianist Hyoun Joo Park playing for other children; work by Chopin, Kreisler, Vivaldi, Mendelssohn. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200). 2/21 at 11 a.m. \$2.

PUSS IN BOOTS—Lea Wallace Puppets. Gramercy Puppet Theater, Moravian Church, 154 Lexington Ave. at 30th St. (254-9074). Sat. at 2. \$2.50.

DOODLEBUG PICNIC, a musical. Heights Players, 26 Willow Pl., Brooklyn (237-2752). Sat., Sun. at 2; also 2/19 at 8:30. \$2.

CINDERELLA—Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Sat. at 2. \$2.

THE THREE BEARS, by Penny Jones & Co. Puppets. Greenwich House Music School, 46 Barrow St. (924-4589). Sun. at 1:30 and 3. \$3. Reserve.

RUMPELTILTSKIN—Nicolo Marionettes, at New York Stage Works, 15 W. 18th St. (691-9106). Sat. at 1, Sun. at 1 and 3. \$3.50 (reservations a must).

ALICE MAY'S PUPPETS, in "The Mouse House," plus "Marionette Ballet." Origami Center, 31 Union Square West (255-0469). Sun. at 2. \$2.

THE LITTLE CLOWN, with the Pixie Judy Troupe. Pix's Place, at Wednesday's, 210 E. 86th St. (838-4346). Lunch, show, and "disco" dancing for the family. Every Sat., from noon. Show and dancing, \$9.95. Lunch: children, \$5; adults, \$7.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. \$2.50; adults \$3.50.

ANDROCLES AND THE LION—A musical by First City Co., Riverwest Theater, 155 Bank St. (243-0259). Sat., noon and 2. \$3; adults \$5.

LITTLE PEOPLE'S THEATER CO.—"Goldilocks," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in Love," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). \$3 for 1:30 and 3 shows, \$2 for 11 a.m. show. Reserve.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 2/17-19 at 11 and 2:40, Sat. at 2:40. Please Touch demonstration; \$1... 2/20 at 1:30: "The Adventures of Cornelia," by Kathy Kane Puppets. \$2... 2/27 at 1:30: "Jack and the Beanstalk," by Big Apple Puppet Theater. \$2... 2/28 at 3: "With Strings Attached," with Story Concert Players in "The Snow Maiden" and "Noah's Ark." \$2.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. Sat. at 11 a.m. 2/20: "Puppets Are Fun," with Winnie Wilson Puppet Players... 2/27: "Hansel and Gretel" and "The Brave Little Tailor," with Rod Young Puppet Theater. Free.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. \$3; adults \$3.50.

13TH STREET REPERTORY COMPANY—"The Emperor's New Clothes," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). \$2.50.

ME? TARZAN?—A marionette musical at Central Park's Marionette Theater, nearest CPW and W. 81st St. Reservations required (988-9093). Sat. at 10:30, 1, and 3. \$1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4. \$4 (reservations required; all adults must be accompanied by a child).

LOVE A FIELD MOUSE—For pre-school youngsters—a valentine treat, snack, walk, and story; all about Felix the Field Mouse, who lives here. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, L.I. 2/17 at 1. \$3. Pre-register: 229-4000.

ROSIE & HERBERT—Clown love story, with mime, magic, juggling, acrobatics. Albee Square Mall, 1 DeKalb Ave., Brooklyn (522-5552). 2/20 at 11. Free.

SCHOOL DAZE—Short stories about school, by Living Poem Theater. Original rock 'n' roll songs. Whitman Theater, Brooklyn College, Flatbush and Nostrand Aves., 2/21 at 2; \$3.50. Phone 462-4835.

PENNY JONES & CO. PUPPETS—Music, games, rhymes, stories. Wave Hill, 249th St. and Independence Ave., Bronx (549-2055). 2/27 at 1:30. \$2; adults \$4.

MORE AESOP'S FABLES, by Rainbow Puppet Works. Morris L. Eisenstein Learning Center, 613 New Lots Ave., Brooklyn (649-7979). 2/20 at 10 a.m. \$1.50.

THE GREAT HOUDINI—At Francis Lewis High School, 58-20 Utopia Pkwy., Flushing. 2/27 at 2:30. \$2. Note: No pre-schoolers, please.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Wed.-Fri. and Sun. 11-5 Sat. Also open 2/15. \$1, adults \$2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects. Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30. New exhibit: Grid Art, works on paper by Bendiner, Kiok-Kamrass, Fradera. 2/15: Tell Us Your Tall Tales; put stories on paper and learn about bookbinding. Workshops at 1:30 and 3. 2/20 at 1:30 and 3: Hear "Babar" read in French and English. 2/27 at 1:30 and 3: Animation workshops. 2/21 at 2 and 3:30: films. 2/28: "To Catch an Image," a theatrical workshop.

HUDSON PARK PUBLIC LIBRARY, 10 Seventh Ave. So. (243-6876). 2/16 at 10:30 a.m.: films. Free.

YORKVILLE PUBLIC LIBRARY, 222 E. 79th St. (744-5824). 2/18, 2/25 at 4: Films for ages 3-8. Free.

SLEEPING BEAUTY—Broadhollow Children's Theater, 229 Route 110, Farmingdale, L.I. (516-752-1400). Sat. at 2. \$3.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults \$1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. 2/21: Cultural Citispace tour of Jewish Museum and Cooper-Hewitt Museum, for families. Phone for details.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$10 and under*
(M)	Moderate—Mostly \$10-\$25
(E)	Expensive—Mostly \$25 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for a meal per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30. Fri. to 12:30. Sat. to 1:30. Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. (M) AE.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 (M-E) AE, DC, MC, V.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2. Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. (M) AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpethagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommary mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-3:30. Ent. (M-E) AE, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed duckling with chinese angelica in brown sauce. Res. sug. Open Sun.-Thurs. 11:30-10:30, Fri.-Sat. to 11. (I) No Credit Cards.

KABUKI—115 Broadway, in Lexington Ave. downtown subway at Wall St. station, 962-4645/962-4677. Casual. Japanese. Tatami rooms. L Mon.-Fri. noon-3. D Mon.-Fri. 5-9. Closed Sat.-Sun. (M-E) AE, CB, DC, MC, V.

LA BANCHINA—200 Grand St., 431-5372. Casual. Italian. Spcls: veal chop Valdostana, striped bass alla livornaise, linguine alla Banchina. Res. sug. D Tues.-Thurs. 4-midnight, Fri.-Sat. to 1, Sun. 1-11. Private parties. Closed Mon. (M) AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: médaillons of pork with apples in brandy sauce, roast duck in green pepper-corn sauce, fresh fettuccine with garlic, broccoli & mushrooms. Res. sug. L Mon.-Fri. 11:30-4:30. D Sun.-Tues. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. (M) AE, DC, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam duckling. Res. nec. Open daily noon-1 a.m. (M) AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5:30-11. Sat. 5:30-midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. (M) AE, CB, DC, MC, V.

VISTA INTERNATIONAL—3 World Trade Center, 938-9100. American Harvest: Formal. American. Spcls: lobster chowder, crisp roast duckling with pink grapefruit, lime chiffon pie. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) Greenhouse Restaurant & Wine Bar: Casual. Regional American. Res. nec. Open daily B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Sat. 11:30-3:30, Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. (M) Tall Ships Bar: Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. (M) AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (E) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E) Hors d'Oeuvre & City Lights Bar: Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. (M) AE.

Greenwich Village

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. (M) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. (I-M) AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of

chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. (M) AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: veal chop, fresh fish, pasta, garden-fresh vegetables. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-11:30. Br Sun. noon-3:30. Pianist nightly. (M) AE, MC, V.

EL CHARRO—4 Charles St., 242-9547. Casual. Mexican-Spanish. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free parking for 2 hrs. Also El Charro Espanol—58 E. 34th St. 689-1019. (I-M) AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: médaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. (M) AE, CB, DC, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. (M) AE, CB, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L daily noon-3. D daily 4-9. S 9-midnight. Ent. Thurs.-Sun. (M) AE, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. Private parties. (M) AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) AE, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. (I-M) AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: shrimp with dill, rack of lamb Provençal. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri.-Sat. to 1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. D Mon.-Fri. 5-11, Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Fri. 5-8, Sat. to 10:30. Free parking. Closed Sun. (I-M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. (I-M) AE, DC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. (M-E) AE, MC, V.

WEST 4TH STREET SALOON—174 W. 4th St., 255-0518. Casual. American-Continental. Spcls: Greek salad, tortellini crema, double pork chops. Res. sug. L Mon.-Sat. 11-5. D daily 5-midnight. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 3 a.m. Ent. Br Sun. 11-5. Private parties. (M) AE, CB, DC.

RESTAURANT DIRECTORY

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. (M) AE, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. (M) AE, MC, V.

CEDARS OF LEBANON—39 E. 30th St., 725-9251. Casual. Middle-Eastern. Spcls: shish kebab, falafel. Res. sug. L daily noon-3. D daily 5-11. Complete L & D. Belly dancer Fri. & Sat. (I) AE, CB, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. (I) AE, CB, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. (M) AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L 11:45-3. D 5:15-9. S 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. (M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: paella, cassoulet, chicken paillard, penne alla vodka. Res. nec. Open daily 11-1 a.m. (M) AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. (M) AE, CB, DC, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. (I-M) AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. (I-M) AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

SAPPHIRE—135 Third Ave., at 15th St., 260-7690. Casual. Mandarin-Hunan-Cantonese-Szechuan. Spcls: Peking duck, beef with orange flavor, Queen Young jumbo shrimp, Sapphire seafood delight. Res. sug. Open Mon.-Fri. 11-10:30, Sat.-Sun. 11 a.m.-11:30 p.m. (M) AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. (I-M) AE, DC.

TRUMPET'S—Grand Hyatt Hotel, Park Ave. at Grand Central, 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). Also Tuesday's West—246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). (I) AE, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. (I-M) AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. (I-M) AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-4 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7. Br Sat.-Sun. 11-4. (M) AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. Spcls: mutton chop, London mixed grill, oysters with leek mousse, Cambridge burnt cream. Res. nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M) AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. (M-E) AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (I-M) AE, CB, DC, MC, V.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: marinated fresh mussels, milk-fed veal, boneless roast duckling. Res. sug. D Mon.-Sat. 5:30-midnight. Pianist Jorge Rios nightly. Private parties. Closed Sun. (M) AE, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-3. Late menu from 10:30 p.m. (M) AE, CB, DC, MC, V.

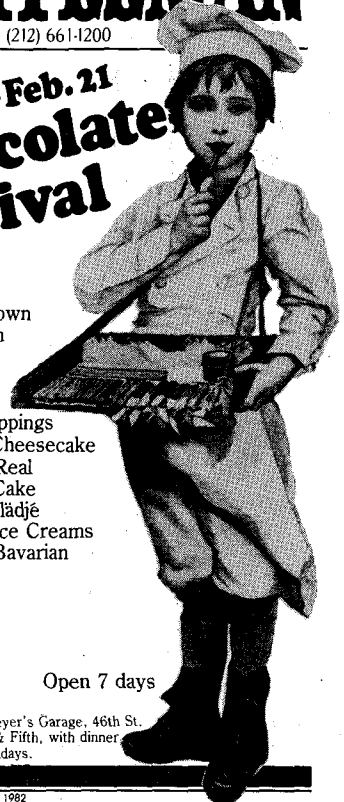
AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: calves liver dill, lacquered roast duckling, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. (M) AE, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3:30-11, Sat.

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- ★ Cattleman Real Chocolate Cake
- ★ 2 Frusen Glädje Chocolate Ice Creams
- ★ Chocolate Bavarian



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—Jay Jacobs, Gourmet, 1978

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RESTAURANT DIRECTORY

4-11:30, Sun. 4-10. Piano bar in saloon Mon.-Fri.
5-11. Free D parking Mon.-Sat. 5-midnight. (M)
AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6865.
Casual. Spcls: soup, salad, fondue, sandwiches,
cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-
midnight, Sat. from 4. Br Sun. 11:30-4. D Sun.
4:30-11. (I) AE, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. For-
mal. American. Spcls: steak, chops, lobster, seafood.
Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5.
Closed Sun. (E) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual.
Cantonese. Spcl: song loong gai cube. Res. sug. L
Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1
a.m. Valet parking after 6. (I-M) AE, CB, DC, MC, V.

DOSANKO—10 E. 52nd St., 759-6361. Casual. Japa-
nese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun.
noon-8. (I) No Credit Cards

FONDA LA PALOMA—256 E. 49th St., 421-5495.
Dress opt. Mexican. Spcls: camarones à la Fonda,
puerco adovado. Res. sug. L Mon.-Fri. noon-3. D
Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun.
5-10:30. Spcl. cocktail hour featuring Mexican hors
d'oeuvres. Strolling guitarists. (I-M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress
opt. International. Pool Room: L Mon.-Fri. noon-
2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover).
Complete pre-theater D 5-6:30; after-theater D
10-11:30. Res. nec. Closed Sun. (E). Bar Room: L
Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no
cover). Reduced-rate parking from 6. Private parties
in both rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St.,
688-2760. Dress opt. Northern Italian. Spcl: im-
ported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-
Fri. 3-midnight, Sat. noon-midnight. Valet parking
from 6. Private party room. Closed Sun. (M-E)
AE, CB, DC, MC, V.

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454.
Casual. Japanese. Spcls: sushi, tempura, teriyaki. Res.
sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10:30.
Complete L & D. Private parties. Closed Sat.-Sun.
(I-M) AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. For-
mal. Northern Italian. Res. nec. L Mon.-Sat. noon-3.
D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun.
(M) AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required.
Northern Italian. Spcls: malfatti, pollo toscana. Res.
nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15.
Closed Sun. (E) AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual.
Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L
Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. S to mid-
night (exc Sat.). Complete L & D. Closed Sun. (M)
AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the
St. Regis-Sheraton Hotel, 753-4500. Dress opt.
French-American. Res. nec. Open Mon.-Sat. 7 a.m.-
midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pi-
anist 5:30-9; Broadway revue shows Mon.-Sat. at
9:30, Fri.-Sat. at 11:30. (E). St. Regis Bar: L Mon.-
Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun.
noon-midnight. Astor's: Cocktails Mon.-Thurs. 5-1,
Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757.
Dress opt. Provencal French. Spcls: veal chop,
poached salmon. Res. nec. Open Mon.-Sat. noon-
midnight. Br. Sat. 11:30-3:30. Banquets for 10-150.
John Bayless on piano nightly. Closed Sun. (M)
AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566.
Dress opt. French. Spcl: grenouille sautée Provencal.
Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30.
Complete D. Continental piano Tues.-Sat. Closed
Sun. (M) AE, DC, MC, V.

LA CÔTE BASQUE—S E. 55th St., 688-6523. For-
mal. French. Spcl: côte de veau aux morilles. Res.
nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30.
Closed Sun. (M-E) AE

LAURENT—111 E. 56th St., 753-2729. Formal.
French-Continental. Spcl: duckling bigarade. Res.
nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun.
from 5 (cover dinner). Complete L (E) AE, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/
986-4729. Jacket required. French. Spcls: canard à
l'orange, carré d'agneau bouquetière. Res. sug. L
Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L &
D. Closed Sun. (M) AE, DC, MC, V.

LE CYGNE—53 E. 54th St., 759-5941. Formal.
French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri.
6-10, Sat. to 11. Closed Sun. (E) AE, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French.
Spcls: blanquette du pêcheur, filet d'agneau aux
poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat.
6-10. Closed Sun. (E) AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd
Sts., 759-4555. Dress opt. Seafood. Spcls: bouilla-
baisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri.
noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. (M)
AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St.,
759-4025. Dress opt. French-Italian. Spcl: boneless
squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat.
5:30-11, Sun. from 5. Complete L & D. (M-E)
AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave.,
at 56th St., 753-7620. Casual. American. Spcls:
salad, omelettes, soup, brownies, open apple cake.
Open daily 7 a.m.-11 p.m. Br Sat.-Sun. (I)
No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th
Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat.
noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to mid-
night (M) AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. For-
mal. Italian. Spcls: scampi, veal dishes. Res. sug. L
Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed
Sun. (M) AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Ital-
ian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D
Mon.-Sat. 5:30-11. Closed Sun. (M-E)
AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th
Sts., 751-5470. Casual. American. Spcls: southern
fried chicken, chili, barbecued spareribs. Res. sug. L
Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. (M)
AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. Ameri-
can. Spcls: steak, lobster. Open Mon.-Fri. noon-
10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress
opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D
Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater
spec. D 4:30-7. Valet parking from 7. Party room
avail. by advance res. (M) AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual.
Hunan. Spcls: chicken three flavors, vegetable pie,
minced quab soup in bamboo container. Res. nec.
Open daily noon-11 p.m. (M) AE, CB, DC.

PRONTO RISTORANTE—801 Second Ave., at
43rd St., 687-4940. Dress opt. Northern Italian. Spcl:
fettuccine Pronto. Res. sug. L Mon.-Fri. 11:30-4:30. D
Mon.-Fri. 5-11:30. Closed Sat.-Sun. (M)
AE, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire
Place, 753-5970. Dress opt. Nouvelle cuisine. Res.
sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S
10:30-12:30. Br Sat.-Sun. noon-3. (M) AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080.
Casual. Russian-American. Spcls: hot borsch, blini
with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-
Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra
nightly. (M) AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese.
Tatami & western style rooms. Sushi & tempura bars.
Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10,
Sat. to 10:30. Complete D. Closed Sun. (I-M)
AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915.
Dress opt. Tatami and western seating for Japanese
food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat.
5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844.
Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan
style, tangy spicy pheasant, sizzling scallops. Res.
nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to
midnight, Sat. noon-midnight, Sun. noon-11. (M)
AE, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775.
Casual. Szechuan. Spcls: Chengdu style whole fish,
Sichuan Pavilion beef duet, eggplant strips in garlic
sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-
Sun. from noon. (M) AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St.,
753-1530. Dress opt. American. Spcls: 16-oz steak, 4-
to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11,
Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (E)
AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096.
Casual. Szechuan. Spcls: Szechuan lamb, marvelous
beef, smoked duck. Res. sug. L daily noon-3. D Mon.-
Thurs. 5-10:30, Fri.-Sun. to 11. (M) AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862.
Casual. Spanish-Continental. Spcls: zarzuela de
mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D
Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.
Sat. eves. Closed Sun. (M) AE, CB, DC, MC.

RESTAURANT DIRECTORY

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, home-made pastry & ice cream. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. (M-E). **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. Sat. 7-10:30. Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. (M-E). Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. **Juke Box. The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m. Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. (M) AE, CB, DC, MC, V.

ARAGAWA—36 W. 56th St., 541-5137. Jacket required. Continental-American. Spcls: steak, veal chops, charcoal broiled chicken. Res. nec. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. (E) AE, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. (M-E) AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. Also 44th St. & Broadway, 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. 45th St. & Eighth Ave., 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. (I-M) AE, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-1 a.m., Fri.-Sat. to 2, Sun. 2 p.m.-1:30 a.m. (I-M) AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. (M) AE, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open Mon.-Fri. noon-2 a.m., Sat.-Sun. from 5. Ent. nightly. (M) AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. (M) AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (M) AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No Credit Cards.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30, Sun. 4-11. Pre-theater D 5-9. (M) AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. (I-M) AE, DC, MC, V.

FALSTAFF—870 Seventh Ave., at 56th St., in the NY Sheraton Hotel, 247-8000. Pub-style. Spcl: 20-oz steak. L Mon.-Fri. noon-2:30. D daily 5:30-11. Complete D. Pianist Mon.-Fri. (M) AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle

cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. (M) AE, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. nec. Open noon-midnight daily. (M-E) AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. (M) AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. (I-M) AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon - midnight. (M) AE, DC, MC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. (I) AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—144 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. noon-2 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

KONA TIKI—163 W. 52nd St., 246-5656. Casual. Hawaiian-American. Spcls: shredded duck with Chinese vegetables, sirloin & king crab leg. Res. sug. Open Sun.-Thurs. 11:45-3 a.m., Fri.-Sat. to 4 a.m. Dancing from 10. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. (M) AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11. After-theater dining. Private parties. Closed Sun. & holidays. (M) AE, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: steak au poivre flambé. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free parking after 6 p.m. Parties. Closed Sun. (M-E) AE, CB, DC, MC, V.

MILDRED PIERCE—345 W. 46th St., 582-4801. Casual. American-Continental. Spcls: broiled brie with fruit, chili, fresh pasta, rack of lamb. Res. sug. L Tues.-Sat. noon-4. D daily 5-midnight. S daily to 2 a.m. Br Sun. noon-4. Pianist Thurs.-Sat. (M) AE, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: bratwurst roesti, boeuf bouelle, emmentale zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

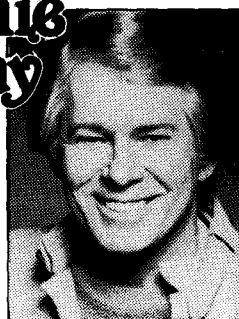
NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. Hurlingham's: Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. (M) Sybils: Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S

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57th-60th Streets

nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge**: open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **Kismet Lounge**: Cocktails daily 5-1 a.m. Ent. 6-midnight. **International Promenade**: Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. (M)
AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE-12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. (I)
AE, DC, MC, V.

ORSINI'S-41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. (M)
AE, CB, DC, MC, V.

PATSY'S-236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spindino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (I-M)
AE, DC, V.

PROMENADE CAFE-Rockefeller Ctr., 757-5731. Casual. American-Continental. Spcls: roast prime ribs, chops, salads. L Mon.-Fri. 11:15-3. D daily 4:30-10:15. Br Sat.-Sun. 11:15-3. Private party room for 200. (M)
AE, CB, DC, MC, V.

RAGA-57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murg ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. (M)
AE, CB, DC, MC, V.

RAINBOW ROOM-30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M) **Rainbow Grill**: Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M)
AE, CB, DC, MC, V.

RAINIER'S-811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5:30. Complete D. Pianist Eddie Heywood Mon.-Sat. 7-11. (E)
AE, CB, DC, MC, V.

ROMEO SALTA-30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. (E)
AE, CB, DC, MC, V.

SAN MARCO-36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (E)
AE, CB, DC, MC, V.

SARDI'S-234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi**: Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. (M-E)
AE, CB, DC, MC, V.

THE SLATE STEAK HOUSE-852 Tenth Ave., at 56th St., 581-6340. Casual. Steak & prime ribs in upstairs room. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. (M)
AE, CB, DC, MC, V.

SPINDLETOP-254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M-E)
AE, DC, MC, V.

STAGE DELICATESSEN-834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured-pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I)
No Credit Cards.

SWISS CENTER RESTAURANTS-4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion**: Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. (M-E) **Downstairs**, **Fondue Pot**: L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. (I-M) **Bell Bar and Lounge**: L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. (M)
AE, CB, DC, MC, V.

WARWICK HOTEL-54th St. & Ave. of the Americas, 247-2700. Sir Walter's Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. (M) **Bar & Lounge**: American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m.
AE, CB, DC, MC, V.

ALFREDO ON THE PARK-240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. (M-E)
AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S-Third Ave. at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. (I-M)
AE, DC, MC, V.

DA CESARE-151 E. 60th St., 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullo. Res. sug. Open Mon.-Thurs. noon-10:30, Fri.-Sat. to 11:30. Guitarist Tues.-Sat. Private parties. Closed Sun. (M)
AE, MC, V.

DODIN-BOUFFANT-405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au grain de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. (E)
AE, DC, MC, V.

FELIDIA-243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasticcio Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M)
AE, DC, MC, V.

GAYLORD-50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. (I-M)
AE, CB, DC, MC, V.

GIAN MARINO-221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M)
AE, CB, DC, MC, V.

HISAE'S-45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. (M)
AE, CB, DC, MC, V.

LA FENICE-242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. (M)
AE, CB, DC, MC, V.

LE BIARRITZ-325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. (M)
AE, DC, V.

LE TRAIN BLEU-1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M)
AE.

LE VEAU D'OR-129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. (M)
AE.

NIRVANA-30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). (M)
AE, CB, DC, MC, V.

PLAZA ESPANA-130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. (M)
MC, V.

PLAZA HOTEL-Fifth Ave. & 59th St., 759-3000. **Edwardian Room**: Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. **Roger Stanley** trio for dancing Tues.-Sat. 6-12:30. (M-E) **Oak Bar**: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room**: Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. (E) **Oyster Bar**: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (I-E) **Palm Court**: Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. (E) **Trader Vic's**: Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. (M-E)
AE, CB, DC, MC, V.

PRONTO RISTORANTE-30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. (M)
AE, DC, MC, V.

RESTAURANT DIRECTORY

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon-Fri. noon-3. D Mon-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. (E) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon-Fri. noon-2:30. D daily 5-midnight. Ent. Fri-Sat. (M) AE, MC, V.

THURSDAY'S—57 W. 58th St., 371-7777. Casual. Spcls: fish, steak, burgers. Res. sug. Continuous menu from noon. Spec. champagne Br Sun. noon-4. Dancing after 10 p.m. & Br Sun. (I) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costoletta alla Milanese, cappelli d'angelo all'ortlane. Res. nec. L Mon-Fri. noon-3. D daily 5-midnight. (M) AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon-Fri. noon-3. D Mon-Sat. 5-midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues-Sat. 7-9:30. Closed Sun. & Mon. (M) No Credit Cards.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon-Fri. 11:30-4. D Mon-Thurs. 5-midnight, Fri. to 1, Sat. 6-1, Sun. 6-midnight. Br Sat-Sun. 11:30-4. (I-M) AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon-Fri. noon-3. D Mon-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. (M) AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. Cafe Carlyle: Formal. Res. nec. Buffet L Mon-Sat. noon-3. D Tues-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues-Sat. Carlyle Restaurant: French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. (M-E) AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon-Sat. 6-10:15. Closed Sun. (E) AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon-Sat. noon-3. D Sun-Thurs. 5-midnight, Fri-Sat. to 12:30. Br Sun. noon-5. Seafood Room: Formal. Oriental Seafood. D daily 5:30-1:30. Res. sug. Sushi & Sashimi Bar: Open daily from 6 p.m. Aquarium Lounge: Ent. Tues-Sat. (M-E) AE, DC.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon-Sat. 10:30-3:30. D Mon-Thurs. 3:30-11, Fri-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. (I-M) AE, DC.

L'ANGOLETTA—1491 Second Ave., at 78th St., 861-4146. Casual. Northern Italian. Spcls: gnocchi tra colore, zuppa de pesce, cannelloni, scaloppine all'Angoletta. Res. nec. L Mon-Fri. noon-3. D Mon-Sat. 5:30-11:30, Sun. 1-10. Private parties for 50. (M) AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon-Sat. noon-2:30. D Mon-Sat. with seatings at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon-Fri. noon-2:30. D Mon-Thurs. 5:30-10:30, Fri-Sat. to 11:30. Closed Sun. (M-E) AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon-Sun. 5-midnight. Br Sun. 11:30-4. (I-M) AE, DC, MC, V.

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RESTAURANT DIRECTORY

MALAGA—406 E. 73rd St., 737-7659/650-0605.
Casual. Spanish. Open Mon.-Fri. noon-midnight,
Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th
Sts., 861-8820. Casual. Continental. Spcls: seafood
Savannah, old fashioned chicken pot pie. Res. sug.
Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun.
11:30-4. D Sun. 4-10. (M) AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100.
Casual. American. Spcls: prime ribs, steak, and sea-
food. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m.,
Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent.
(M) AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St.,
628-2100. Casual. Continental. Spcls: goulonette of
sole, breast of chicken Virginia, steamed shrimp,
feuille de scallops. Res. sug. L Mon.-Fri. noon-5. D
Mon.-Sat. 5-12:20 a.m., Sun. to 12:20. Br Sat. noon-5,
Sun. from 11. (M-E) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St.,
752-0108. Casual. Steakhouse. Spcls: USDA prime
steak, chops, ribs, fresh fish daily, salad bar with D
Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11.
Free 2-hr parking. (I-M) AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939.
Dress opt. Italian. Spcls: angel's hair primavera, veal
chop alla Nanni with mushroom sauce. Res. nec. L
Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed
Sun. (E) AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Conti-
nental. Spcls: pasta with mussels, basil & tomato
sauce, fresh fish, veal scallop glaze de viande. Res.
sug. L daily noon-4. D daily 6-11. (M) AE, CB, DC,
MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th &
69th Sts., 249-3141. Formal. Northern Italian. Spcl:
scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3.
D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking.
(M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Cafe
Pierre: Formal. French-International. Spcl: authentic
Indian curries at L. Dancing nightly. Res. sug. L & D
noon-12:30 a.m. Br Sun. noon-3. Yellow Bird
Room: B only daily from 6:30. The Rotunda: Eng-
lish afternoon tea Mon.-Fri. 3-6:30. (M-E)
AE, CB, DC, MC, V.

THE REGENCY—Park Ave., at 61st St., 759-4100.
Le Restaurant: Dress opt. Continental. Spcls: red
snapper en croûte, mignon of lamb Breton. Res. sug.
B daily 7-11. L daily noon-3. D daily 6-10:30. (E)
AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St.,
744-9288. Casual. Continental. Spcls: brook trout
stuffed with crabmeat, veal Oscar, barbecued St.
Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight,
Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. (M) AE, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd
Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb
with mushrooms, mustard shrimp, lobster with black-
bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-
Sat. to 11:30. Free 2-hr. parking. (M) AE, DC,
MC, V.

WOODS—718 Madison Ave., bet. 63rd & 64th Sts.,
688-1126. Casual. Continental. Spcls: steamed vege-
table plate, pasta. Res. sug. L Mon.-Sat. noon-3. D
Mon.-Sat. 6-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr.,
874-7000. Casual. American-Continental. Spcls:
roast prime ribs, roast duckling. Open daily noon-8.
(M) Adagio Buffet: Open performance nights
5:30-8. (M) AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway,
787-2500. Casual. American. Spcls: steaks, bar-
becued baby-back ribs, incl. shrimp & salad bar,
beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri.
to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D.
(I-M) AE, DC, MC, V.

BROADWAY BAY—2178 Broadway., at 77th St.,
362-5234. Casual. Seafood. Spcls: lobster, pasta.
Open Mon.-Sat. 11:30-1 a.m., Sun. 3-midnight. (I-M)
AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St.,
873-4067. Casual. American. Spcls: prime steak,
roast beef, fresh fish, seafood. D only Mon.-Thurs. 4-2
a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist
nightly. Private parties. (M) AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St.,
580-8127. Casual. Continental. Spcls: swordfish ma-
riné with cucumber & coriander sauce, country quail
stuffed with brandied apricots, boned duck with
brandied peach sauce. Res. sug. D only Mon.-Thurs.
6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-
3:30. Live ent. Sun. (M) AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th
& 68th Sts., 873-4100. Dress opt. Continental-
Italian. Spcls: tortellini alla Nonna, chicken scar-
pariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D
daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat.
(M) AE, CB, DC, MC, V.

TICKER'S STEAK HOUSE WEST—320 Colum-
bus Ave., at 75th St., 799-4073. Casual. Spcls:
steak, chops, seafood. Res. sug. L Mon.-Fri.
11:30-3:30. D Sun.-Thurs. 4-after midnight. S Fri.-Sat.
4-4. Mon.-Thurs. spcl. D menu. Jazz Fri. & Sat. (I-M)
AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St.,
595-8599. Casual. Cuban. Spcls: black bean soup,
roast suckling pig, paella, shredded beef Cubana.
Res. sug. Open daily 10 a.m.-1 a.m. (M)
AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave.,
934-0321. Casual. Pub setting for beef spcls. Open
7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from
1. Spcl. child's D. Also 2133 Ralph Ave. at George-
town Shopping Ctr., 241-5600. D Mon.-Sat. from 5,
Sun. from 1. D incl. shrimp & salad bar; beer, wine,
or sangria; and baked potato. Child's D. (I-M)
AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181.
Casual. American. Spcls: lobster Newburg, crabmeat
Virginia, soft clam belly broil. Open Mon.-Fri.
11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pian-
ist Fri.-Sun. (M) AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond
Sts., 237-2271. Casual. French. Spcls: poached
salmon with sorrel sauce, veal chop with morels, cor-
nish hen stuffed with zucchini & cheese. Res. nec. D
Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. (M)
MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St.,
624-9884. Jacket required. Italian. Spcls: baked
jumbo shrimp alla Monte, chicken scarpariello,
baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-
midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M)
No Credit Cards.

Queens

AMBER LANTERN—Flushing, 150-24 Northern
Blvd., 445-9500. Dress opt. Continental-American.
Spcls: veal zangara, fresh fish daily. Res. sug. Open
Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sat.
11-3. Ent. & dancing. Private parties 10-200. (M)
AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Flushing, 3122 Far-
rington St., Whitestone Shopping Ctr. at Linden Pl.,
359-2080. Casual. Features beefsteak, sirloin, daily
fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl.
shrimp & salad bar; beer, wine, or sangria. Child's D.
Forest Hills 1 Station Square, at Forest Hills Inn.
793-5555. Pub setting with beef & rib spcls. Mon.-
Sat. from 4:30, Sun. from 1. D incl. shrimp & salad
bar; beer, wine, or sangria. Spcl. child's D. Bellerose
248-15 Union Tpke. Open 7 days. D Mon.-Thurs.
5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D.
(I-M) AE, DC, MC, V.

DOSANKO—Flushing, 41-32 Main St., 939-4005.
Casual. Japanese. Spcl: noodles. Open Mon.-Sat.
noon-11, Sun. noon-10. (I) No Credit Cards.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke.,
969-7070. Casual. Chinese-Polynesian. Spcl: Mon-
golian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-
midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight.
(I-M) AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria
Blvd., 672-1389. Casual. Italian-American. L Mon.-
Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete
D. (I-M) AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004.
Japanese. Tatami room. Sushi bar. Spcl: shabu shabu.
D Mon.-Tues., Thurs.-Fri. 8-11, Sat. noon-11, Sun.
noon-10. Complete D. Free parking. Closed Wed.
(I-M) AE, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd.,
353-7065. Casual. Northern Italian. Open daily from
noon. Continental L buffet. Complete L & D. Parking.
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Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri.
5-10, Sat. to midnight, Sun. noon to 10. Buffet D.
(I-M) AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Hor-
ace Harding Expy., 762-7355. Casual. Northern Ital-
ian. Res. sug. L & D Tues.-Fri. noon-11, Sat.
4-midnight, Sun. 2-11. Complete L. Closed Mon.
(I-M) AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 2/19, 20, Barry Harris Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10. 2/16-21, Jim Hall Trio. 2/23-28, Buddy DeFranco Quartet. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 2/17, The Shirts. 2/19, 20, Del Shannon. No credit cards.

CHILIE'S—142 W. 44th St., 840-1766. Chili parlor with entertainment by blues singers. 2/20, Randee Levine, Kim Oleg. AE, CB, DC, MC, V.

CODY'S—16th St. & Sixth Ave., 620-0377. 2/16, 23, Johnny Jake Band. 2/17, Sage Brush. 2/18, Steel Angel. 2/19, Blue Sparks from Hell. 2/20, Desperate Men. AE, V.

THE COOKERY—University Pl. at 8th St., 674-4450. Sun.-Mon., singer pianist Arthur Siegel. Thru 2/20, singer/pianist Michael Moriarty and his Trio. Tues.-Sat. at 9 & 11. MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 2/18, Old-Time Jam Session. 2/20, Chicken Chokers String Band. 2/21, Rory Block and Ari Eisinger. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 2/21, Ted Curson Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 2/16-21, saxophonist Phil Woods and his Quartet, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 2/16, New Seeds. 2/17, Zoomers. 2/18, Joey Miserable and the Worms. 2/19, Ellen McIlwaine and her Band. 2/20, Danny Kalb Band; Guy Davis. 2/21, Hillary Morgan. Shows at 9:30 & 11. No credit cards.

THE GREAT GILDERSLEEVES—331 Bowery, 533-3940. Open seven days a week 9-4. 2/15, Ronnie Crooks Band. 2/16, Tarcus; White Lie. 2/17, Hoi-Roloi. 2/19, Moonbeam; Rogue. 2/22, The Seizures. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 2/15, 22, Bob Cunningham and Bross Townsend. 2/16-20, Jackie and Roy. 2/23-27, Dakota Staton. AE, MC, V.

HORS D'OEUVRE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Chuck Folds Trio play for dancing, alternating with pianist Judd Woldin. Sun. 4-midnight, Roger Paige Trio & Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 2/19, 20, Bill Barron Quartet featuring Kenny Barron. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 2/16-20, pianist Roland Hanna with Mike Richmond on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/Cabaret. 2/17-20, 26, 27, Maureen McGovern sings. Shows at 11:30. AE, CB, DC, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 2/15, 16, Albert Dailey Quar-

tet. 2/17-20, The Vibration Society playing the music of Rahsaan Roland Kirk. 2/21, Beaver Harris and Don Pullen Big Band. 2/22, 23, John Scofield Trio with Steve Swallow and Adam Nussbaum. AE, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 2/27, Johnnie Ray returns, Mon.-Thurs. at 9 & 11; Fri. & Sat. at 10 & midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/27, jazz pianist George Shearing, two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band with Sunny Gale. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 2/15, Nails. 2/16, Shrapnel. 2/18, Bobby Womack. 2/19, Bob January and his Satin Swing Orchestra; Sherri Beachfront. 2/20, The DB's; Rhys Chatham. 2/21, Chuck Berry. 2/22, Hooks. 2/23, Drive-Ins. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 2/15, Ed Palermo Big Band. 2/16, Guanabara. 2/17, Masuo. 2/18-21, Cedar Walton with Billy Higgins, Buster Williams, Junior Cook. 2/23, Rodney Jones. Music at 9:30, 11:30. MC, V.

STAR AND GARTER—105 W. 13th St., 242-3166. Sun.-Thurs. Johnny "Blue Boy" Perry. 2/19, 20, Philly Joe Jones Quartet. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 2/15, 21, 22, Kilimanjaro. 2/16-20, John Handy Quartet. 2/23-27, Eddie Harris. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with entertainment. 2/16-27, singer/actress Ernestine Jackson, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 2/15, 22, Mel Lewis Big Band. 2/16-21, Lee Konitz Band. 2/23-28, Elvin Jones Quintet. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 2/15, 22, Gene Rodgers. 2/16, 23, Jo Jones & Friends. 2/17-21, Two Tenor Boogie. MC, V.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 2/15, Jim Lauderdale Band; The Pearl Studs. 2/16, Tumbleweed. 2/17, Badge. 2/18, Middle of the Road. 2/19, 20, Blackwater. 2/21, Scioto County Band. 2/22, Prairie Fire. 2/23, Dixie Doughboys. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 2/15, 16, Wilson Pickett. 2/18, Burrito Bros. 2/19, 20, Dan Del Santo; Inside Straight. 2/21, Rick Danko. 2/22, Terri Gibbs & Lee Greenwood. 2/23, 24, Johnny Paycheck. AE, CB, DC, MC.

SUNDOWN—227 E. 56th St., 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m., shows at 10. 2/15, The Dixie Doughboys. No credit cards.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. Comedian impressionist Frankie Pace and singer Barbara Jean English, Mon.-Sat. at 9:30 and midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Professional magicians appear Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, Cozart and Roberts, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., Pamela Smith. Thurs., Guy Davis. Fri. & Sat. comedians Chuck Sacchi and Keith Thomas. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave. bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 2/27, Glen Covington Trio with Tommy Furtado. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Jerry Scott plays, for listening/dancing nightly (except Sun.) from 8. In the Lounge: pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs., Sat. & Sun. from 2:30; Wed. from 6, Fri. from 6:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephan Donet Trio. Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

Floor Shows

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 2/16, 23, singer Ruth Redland. 2/18, 25, comedian Allan Lozito. 2/19, 20, Roelyn Sorrell; Michael Owen. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Los Chavales" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. Flamenco Suite: An authentic Tablao Flamenco featuring dancers singers, and guitarists, from 10:30. AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. Thru 2/21, Dorothy Lamour. Twice nightly 9 & 11:30, except 2/15, 22, Monteith and Rand. Upstairs: El Sultan, with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

DARVISH—23 W. 8th St., 475-1600. Middle Eastern restaurant with two floor shows featuring singers and bellydancers, plus dancing, every night but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 2/15, Kristi-Rose. 2/16-20, Raoul Gonzalez. 2/22-27, Roz Ryan. AE, DC, MC, V.

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NIGHTLIFE

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

MICKEY'S—44 W. 54th St., 247-2979. Restaurant/bar/cabaret. 2/15, 22, Dan Weathers. 2/16, Sal Condoluci; Suzanne Volkman. 2/17, The Nerve. 2/18, Cynthia Singleton. 2/19, 26, Cayce Blanchard. 2/20, Claudine Kassin; The Lord Loves Music. 2/21, The High Heeled Women. 2/22, Jeff Passero. AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Restaurant/cabaret. Thru 2/28, *Born Too Late* - music from 30's & 40's featuring the Wide-spread Jazz Orchestra, The Manhattan Rhythm King and Lilly Lili and Lulu, Tues.-Sun. 9 & 11. Closed Mon. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 8, "From High Above The Altoona Motor Hotel" a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' TIMES SQUARE—147 W. 43rd St., 869-4200. Broadway. 2/18-20, Lee Roy Reams sings Thurs.-Fri. at 11, Sat. 11 and 1 a.m. AE, CB, DC, MC, V.

PANACHE—1409 Ave. of the Americas, 765-5080. Restaurant/cabaret. 2/17, 18, John Meyer and Lelia Martin. 2/25, Shellen Lubin. Fri. & Sat. Panache. Shows at 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant (\$25 membership). Five floors of entertainment and dining, from disco in He's, to Greg Thompson's "Goodtime Follies" in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II*, French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. Rainbow Room: Right across the hall, with the same stupendous view, Panama Francis and His "Savoy Sultans" play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 2/28, singer Gabi Shoshan and Aris Sam with Takis Theoglitos, Julie George, Christos Lambropoulos, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.O.R.—133 Mulberry St., 925-3120. Upstairs: Thru 2/18, cabaret featuring the Kenny Martel Concept, nightly at 9:30 & 11:30. Dancing to the Lynx Trio. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. Oak Room: Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m., Sun. from 5:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. Cafe: Thru 3/6, Barbara Cook. Tues.-Sat., 10 & midnight. Bemmelmanns Bar: Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. The Crystal Fountain: Contemporary restaurant with string quartet Mon.-Sat. Trumpet's: Elegant nouvelle-cuisine restaurant with pianist Bob Solone, Thurs.-Fri. 5:30-10:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. Le Patio: pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave. at 61st St., 838-8000. The Cafe: The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave. at 59th St., 759-3000. Edwardian Room: Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. Caffè Fontana: Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. Rainier's: Exquisite restaurant with pianist Eddie Heywood entertaining Mon.-Sat. La Ronde: Cabaret-show lounge, thru 2/20, Charles St. Paul Show, Mon.-Sat. at 10:30 & 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. Le Petit Restaurant: Bob Dawson plays Mon.-Tues., 7:30-1 a.m. Jim Newman plays, Wed.-Thurs. Ed Goldman plays Fri.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. King Cole Room: Thru 3/13, "Can't Help Singing... a salute to... Jerome Kern" featuring

ing Cris Groenendaal, Judy Kaye, Armelia McQueen and Ken Page. Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. Astor's: Thru 2/27, Dee Dee Kelly and The New York Express, Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

TUSCANY—120 E. 39th St., 686-1600. Jimmy La Grange Room: Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

UN PLAZA—44th St. & First Ave., 355-3400. Ambassador Lounge: A greenhouse with muted lights and Dick Hankinson at the piano, Mon.-Fri., 5:30-12:15 a.m. Sat. from 5:30, composer/pianist Baldwin Bergersen. Sun. 6-midnight, pianist Earl Rose. Brunch, 12-3, Dick Hankinson plays. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. Peacock Alley: Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Hideaway: Pianist/singer Rene Martel Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-8757. French restaurant with pianist John Bayless, music from 7:30 to midnight, Mon.-Sat. Closed Sun. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues. from 10, pianist-singer Charles Cochran. Wed.-Sun., 10:30-2 a.m., Jimmy Lyon. Sun. from 9, The Ruby Braff Trio. AE, CB, DC, MC, V.

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Bob Amaral. Open Wed.-Sat. 10-3 a.m. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Continental restaurant with pianist Bryce Campbell entertaining Mon.-Thurs. 8-midnight, Fri. 8:30-12:30. Steven Pally, Sat. 7-11. Anne Hampton Callaway, Sat. 11-3, Sun. 9-1. AE, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Aquarium Lounge: singer-pianist Johnny Earl and baritone Carlos W. Anderson perform Tues.-Thurs. 6:30-midnight, Fri.-Sat. 7-1 a.m. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 2/15, 22, Nancy Sondag. 2/16, 23, Helen Baldassare. 2/17, Semina de Laurentis. 2/18, Jeffrey Essmann. 2/19, Borneman & Greenhouse. 2/20, 'Cillo & Savel. 2/21, Judith Hurst. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 2/15, Hal Schaefer. 2/16-20, Dick Wellstood. AE.

LE VERT GALANT—109 W. 46th St., 582-7989. Great French restaurant. Pianist/singer Danny Apolinar in lounge Tues. from 7:30. Jerry Tov Greenberg entertains, Wed.-Sat. from 7:30. AE, CB, DC, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, and singer/pianist/composer Daryl Sherman, Tues.-Sat., 11:15 to closing. AE, DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues.-Sat., 8:30 until late, late, late, song stylist Louis Hancock at the piano, with Bobby Arkin on bass. Sun.-Mon., from 8, Chris Denny plays. AE, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl., 473-9762. Tues. & Thurs.-Sun., pianist Lance Hayward; Jim Roberts plays Wed. AE, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 2/18-21, 25-28, jazz pianist Tony Requist performs from 8-2 a.m. AE, CB, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Feb. 17

2:06/WQXR-AM/FM—**Brahms:** Sym #1 in c, Op. 68.
3:00/WNCN—**Mozart:** Sinfonia Concertante in E-Flat (Pikaisen, Oistrakh/Oistrakh).
5:00/WNCN—**Schumann:** Novelette in D, Op. 21 (Rubinstein).
6:30/WNYC—**Foster:** Songs (DeFestani, Quinn, Kalish). Joplin: Piano Rags (Rifkin).
7:00/WNCN—**Vieuxtemps:** Souvenir d'Amérique (Perlman, Sanders).
8:06/WQXR-AM/FM—**Haydn:** Sym #44 in e "Trauersymphonie" (Dorati).
8:30/WNYC—**International American Music Competition for Pianists.** Albright: 5 Chromatic Dances; Shapery: 3 Essays on Thomas Wolfe (Lisa Moore).
9:00/WNCN—**Dvorak:** Als Die Alte Mutter, Op. 55, #4 (Ameling, Baldwin).
10:00/WNCN—**Bartok:** Music for Strings, Percussion & Celesta (Kondrashin).
11:00/WNCN—**Poulenc:** Flute & Piano Sonata (Baker, Vallicillo).
WNYC—**Philip Glass Ensemble:** Music in 12 Parts. Parts 4-6.

Thu., Feb. 18

2:06/WQXR-AM/FM—**Elgar:** Enigma Variations, Op. 36.
Mendelssohn: Cello & Piano Sonata #2 in D, Op. 58.
3:00/WNYC—**Music by Frederic Rzewski.**
4:00/WNCN—**Beethoven:** Piano Sonata #13 in E-Flat, Op. 27, #1 (Brendel).
5:00/WNCN—**Chopin:** Piano Cto #1 in e, Op. 11 (Ax/Ormandy).
6:00/WNCN—**C.P.E. Bach:** Organ Sonata #4 in a (Darasse).
6:30/WNYC—**Music of the Mid-1800s** (American Brass Qnt).
7:00/WNCN—**Albeniz:** Espana, Op. 165: Capricho catalan (Segovia).
8:06/WQXR-AM/FM—**Tchaikovsky:** Sym #7 in E-Flat (Ormandy).
8:30/WNYC—**International American Music Competition for Pianists.** Sessions: Sonata #2; Copland: Piano Fantasy (Randall Hodgkinson).
10:00/WNCN—**Satie:** Relache (Abravanel).
11:00/WNCN—**Dohnanyi:** Ruralla Hungarica, Op. 32c (Gerle, Benoit).

WNYC—**Philip Glass Ensemble:** Music in 12 Parts. Parts 7-9.

Fri., Feb. 19

2:06/WQXR-AM/FM—**Balakirev:** Sym #1 in C.
3:00/WNCN—**Frescobaldi:** Toccata #1 in g; Toccata #9 in F (Koopman).
WNYC—**The Compositions of Carl Ruggles.**
4:00/WNCN—**Weill:** Violin & Winds Cto, Op. 12 (Liddell/Atherton).
5:00/WNCN—**R. Strauss:** Bourgeois Gentilhomme Suite, Op. 60 (Ormandy).
6:00/WNCN—**Various:** Lute Works (Italian Renaissance) (Ragossnig).
6:30/WNYC—**The Operas of Samuel Barber & Gian Carlo Menotti.**
7:30/WNYC—**Susa:** Black River (Lancaster).
8:00/WNCN—**Telemann:** Cantata "Die Kinder des Hochtens sind rufende Stimmen" (Bressler, New York Chamber Soloists).
8:06/WQXR-AM/FM—**Ravel:** Le Tombeau de Couperin (Boulez).
9:00/WNCN—**Haydn:** Sonatas in G, A-Flat, e & E-Flat (Bilson. Recorded at Merkin Hall, Abraham Goodman House, Manhattan).
9:06/WQXR-AM/FM—**R. Strauss:** Scene from Der Rosenkavalier (Shearer, Kim, Hynes/Allers).
11:00/WNCN—**Mozart:** Violin & Piano Sonata in E-Flat (Szeryng, Haebler).
WNYC—**Philip Glass Ensemble:** Music in 12 Parts. Parts 10-12.

Sat., Feb. 20

9:06 a.m./WQXR-AM/FM—**Schubert:** Impromptu in C-Flat, Op. 90, #3 (Rubinstein).
10:00 a.m./WNCN—**Franch:** Psyche (Barenboim).
10:06 a.m./WQXR-AM/FM—**J.S. Bach:** Brandenburg Cto #1 in F.
11:00 a.m./WNCN—**Beethoven:** Qt #10 in E-Flat, Op. 74 "Harp" (Budapest String Qt).
12:00/WNCN—**J.C. Bach:** Sym in D, Op. 18, #3 (L. Jones).
1:00/WNCN—**Prokofiev:** Piano Cto #2 in g, Op. 16 (Browning/Leinsdorf).
2:00/WQXR-AM/FM—**Verdi:** Requiem (Price, Horne, Domingo, Cheek/Levine). Live from the Metropolitan Opera.
3:00/WNCN—**MacDowell:** Indian Suite #2, Op. 48 (Landau).

4:00/WNCN—**Delius:** Song of the High Hills (Groves).
6:30/WQXR-AM/FM—**Mendelssohn:** Die Abendglocken.
8:00/WNCN—**Scarlatti:** Cto in f (Dart).
9:00/WNCN—**Joachim:** Violin Cto in d, Op. 11 "Hungarian" (Treger/Mester).
9:06/WQXR-AM/FM—**Brahms:** Piano Cto #2 (Johannessen/Levi).
10:30/WNYC—**Charles Rosen,** pianist.
11:00/WNCN—**Schumann:** Pictures from Fairyland for Viola & Piano, Op. 113 (Imai, Goldsmith).

Sun., Feb. 21

9:06 a.m./WQXR-AM/FM—**Mozart:** Mass in C (Coronation Mass).
10:00 a.m./WNCN—**Boccherini:** Guitar Qt in C (Yepes, Melos Qt of Stuttgart).
10:06 a.m./WQXR-AM/FM—**Bizet:** Sym in C.
11:00 a.m./WNCN—**Bartok:** 4 Sketches, Op. 9a (Brendel).
12:00/WNYC—**Cathedral, Court & Countryside:** The Late Renaissance.
1:00/WNCN—**Henze:** Los Caprichos (Tecco/Henze).
2:00/WNYC—**Carter:** Night Fantasies (Jacobs, Oppens).
3:06/WQXR-AM/FM—**Mendelssohn:** String Sym #10 in C (Schneider).
4:00/WNCN—**Various:** Renaissance Music: Netherlands & German (Weinhoppel).
5:00/WNCN—**Berlioz:** Nuits d'été, Op. 7 (Danco/Johnson).
5:06/WQXR-AM/FM—**Alexis Weissenberg,** pianist.
6:00/WNCN—**Delibes:** Les Filles de Cadix (Sills/Kostelanetz).
WNYC—**M. Haydn:** Qt for English Horn & Strings in C (Haydn Festival Ensemble). Frick Collection Concert.
7:00/WNCN—**Smetana:** Bartered Bride (Stratas, Kollo, Berry/Krombholz).
7:06/WQXR-AM/FM—**Nathan Milstein,** violinist.
8:00/WNYC—**Beethoven:** Sonata in F, Op. 17 (Baumann, Sanders).
8:06/WQXR-AM/FM—**Verdi:** Il Trovatore.

Mon., Feb. 22

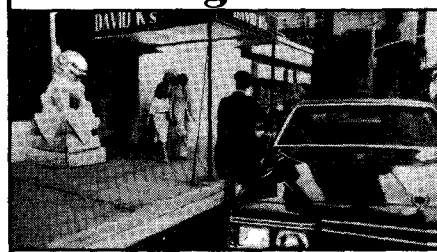
2:06/WQXR-AM/FM—**Dvorak:** Aym #7 in d, Op. 70. Haydn: Piano Cto #2 in D.

3:00/WNCN—**Telemann:** Qt for Transverse Flute, Oboe, Violin & Continuo in G (Schaeffer, Tottcher, Brandia, Koch, Grebe).
WNYC—**Curran:** Music from the Magnetic Garden.
4:00/WNCN—**Castellnuovo-Tedesco:** Flute & Guitar Sonatina (Bahr, Blanco).
5:00/WNCN—**Verdi:** Don Carlo: Ballet Music (Almeida).
6:30/WNYC—**Hewitt:** The 4th of July "A Grand Military Sonata" (Ellsasser).
7:00/WNCN—**Gade:** Novelettes for Violin, Cello & Piano, Op. 29 (Givskov, Christiansen, Blyme).
8:06/WQXR-AM/FM—**Torelli:** Trumpet Cto in D (Scherbaum/Scherbaum).
9:00/WNCN—**Bartok:** Violin Solo Sonata (Edinger). Recorded at the 92nd St. YM-YWHA.
WNYC—**Bernstein/Beethoven:** King Stephen & Sym #5 (Bernstein). Simulcast with WNET/13.
9:06/WQXR-AM/FM—**Beethoven:** Sym #6 in F, Op. 68 (Ozawa).
10:00/WNYC—**Bernstein:** Fancy Free (Bernstein).
11:00/WNCN—**Mozart:** Qt #6 in B-Flat (Amadeus String Qt).

Tue., Feb. 23

2:06/WQXR-AM/FM—**Paganini:** Violin Cto #5 in a.
3:00/WNCN—**Stravinsky:** Fairy's Kiss (Ansermet).
4:00/WNCN—**Vaughan Williams:** Sym #2 "A London Sym" (Provin).
6:00/WNCN—**Mozart:** Sym #39 in E-Flat (Kertesz).
6:30/WNYC—**Tchaikovsky:** Trio, Op. 50 (Perlman, Harrell, Ashkenazy).
7:00/WNCN—**Handel:** Berenice: Minuet (Marriner).
8:00/WNCN—**Bach:** Suite for Cello Solo #2 in d (Harnoncourt).
WNYC—**Babbitt:** An Elizabethan Sextette; Paraphrases; Dual (The Group for Contemporary Music). From the Symphony Space.
8:06/WQXR-AM/FM—**Mozart:** Piano Cto #12 in A (de Larrocha/Zinman). Bar: Tintagel "Symphonic Poem" (Boult).
9:00/WNCN—**Weill:** Berlin Requiem (Langridge, Luxon, Rippon/Atherton).
9:06/WQXR-AM/FM—**Treasures from the WQXR Library.**
11:00/WNYC—**Honegger:** Violin & Cello Sonatina (Novsak, Basler, Weisbrod).

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Daytime, Feb. 17-19 and 22-23

- 2 WCBS**
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11 UPTOWN
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W WOMETCO (WHT)
800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

- 6:00**
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed-Fri/Another Life
Mon/Carrascolendas
Tue/I Dream of Jeannie
11 Wed, Fri, Mon/Hunter's Gold
Thu/The Seal Pup
Tue/Three Classic Tales in the Magic of Claymation

- 6:25**
4 Health Field
7 Listen and Learn

- 6:30**
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed-Fri, Tue/Captioned News
Mon/Inside Albany
11 Wed/The Classic Tales in the Magic of Claymation

- Thu/Movie:
Inglorious Bastards
Fri/Hunter's Gold
Mon/Movie: The Way We Were
Tue/The Seal Pup
5 Wed, Tue/Movie: The Adventures of Joe 90
Thu, Mon/Corletto and Son
Fri/Movie: Up River

- 6:45**
21 A.M. Weather
7:00
2 Morning
4 Today
5 Great Space Coaster
7 Good Morning America
9 Jimmy Swagart
11 Josie and the Pussycats
13 Nightly Business Report
21 Lilius, Yoga and You
11 Fri/Movie: Zulu Down
5 Thu/Movie: Hawk the Slayer
Mon/Movie: The Way We Were

- 7:30**
5 Woody & Bugs
9 Jim Bakker
11 MGM Cartoons
13 MacNeil/Lehrer Report
21 Wed-Fri, Tue/L.I. Newsview
Mon/Washington
Mainstream
11 Tue/The Seal Pup

- 8:00**
5 Great Space Coaster
11 Tom and Jerry
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
11 Wed/Movie: This Is Elvis
Tue/Movie: The Tenth Month

- 8:30**
5 Flintstones
5 Wed, Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Magilla Gorilla
13 Over Easy
11 Thu/Consumer Reports

- Mon/Movie: The Evictors
5 Wed/Bon Voyage, Charlie Brown
Fri/Movie: Mogambo
Tue/Movie: Lolita

- 9:00**
2 World of People
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Flipper
13 Sesame Street
21 Instructional School Service through 3 p.m.
11 Thu/Women's Gymnastics
Fri/Kris Kristofferson and Anne Murray
5 Thu/Movie: Tribute to a Bad Man
Mon/Bon Voyage, Charlie Brown

- 9:30**
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Gentle Ben

- 10:00**
2 One Day at a Time
4 Regis Philbin
5 Waltons
9 Romper Room
11 Civic Programming
13 Instructional programming thru 4 p.m.
11 Wed/Movie: The Man Who Saw Tomorrow
Thu/Movie: Honeysuckle Rose
Fri/Movie: Sphinx
Mon/Movie: Simon
Tue/Movie: Bronco Billy

- 10:30**
2 Alice
4 Blockbusters
5 Wed, Fri, Mon/Aerobicize
W Paul McCartney Rock Show
Thu/Movie: Sphinx
Fri/Movie: Tatters
Mon/Movie: The Adventures of Pinocchio
Tue/Movie: The Hearse

- 11:00**
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine

- 7 Love Boat**
9 John Davidson
11 Mike Douglas
5 Wed/Movie: On the Town
Thu/Movie: Lolita
Fri/Movie: That Forsyte Woman
Mon/Movie: Two Weeks in Another Town
Tue/Movie: Tribute to a Bad Man

- 11:30**
4 Battlestars
11 Fri/Movie: The Competition

- 12 NOON**
2 Tatletales
4 Password Plus
5 Middy
7 Family Feud
9 News
11 Candid Camera
11 Thu/Movie: The Evictors
Fri/Movie: The Tenth Month
Mon/Consumer Reports
Tue/Time Was... the '30s

- 12:30**
2 Young and the Restless
4 Doctors
7 Ryan's Hope
11 Inn Midday Edition
11 Mon/Liza Minnelli

- 1:00**
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 Tic Tac Dough
11 700 Club
13 Movie: Borderline
5 Wed/Movie: Melvin and Howard
Fri/Movie: Raging Bull
Mon/Movie: The Way We Were
Tue/Movie: Smokey and the Bandit II

- 1:30**
5 Super Pay Cards
5 Treasure Hunt
11 Thu/Decoys: Police Under Cover
5 Thu/Movie: The Way We Were

- 2:00**
4 Another World
5 Ghost and Mrs. Muir
7 One Life to Live

- 9 Bullseye**
11 Odd Couple
11 Wed/The Great Pleasure Hunt
Fri, Mon/Movie: The Way We Were

- 2:30**
2 Search for Tomorrow
5 Bewitched
9 Match Game
11 Magic Garden
11 Thu/Movie: Inglorious Bastards

- 3:00**
2 Guiding Light
4 Texas
5 Get Smart
7 General Hospital
9 Bonanza
11 Krofft Superstars
21 Lilius, Yoga and You
11 Wed/Movie: The Black Hole
Tue/Movie: All Screwed Up
5 Mon/Corletto and Son

- 3:30**
5 Brady Bunch
11 Tom and Jerry
21 Villa Alegre
5 Wed, Tue/Movie: The Adventures of Joe 90
Thu/Movie: Hawk, the Slayer
Fri/Movie: Up River
Mon/Movie: The Shogun Warriors: Grandizer

- 4:00**
2 Barnaby Jones
4 Bob Newhart
5 Gilligan's Island
7 Edge of Night
9 Wed/Movie: Tribes (1970). Darren McGavin, Jan-Michael Vincent. A Marine sergeant confronts a flower child.
Thu/Movie: Somebody Up There Likes Me (1956). Paul Newman, Pier Angeli. Bio of Rocky Graziano, the boxer.

- 4:30**
5 Fri/Movie: Tony Rome (1967). Frank Sinatra, Jill St. John. Sinatra is Rome, a detective in a turgid plot.
Mon/TV Movie: The Killing Affairs (1971). Burt Reynolds, Norman Fell. Reynolds is Dan

- August, police detective.
Tue/TV Movie: The Jealousy Factor (1971). Burt Reynolds, Richard Anderson. Reynolds is Dan August, police detective.

- 11 Scooby Doo**
13 Sesame Street
21 Wed, Thu, Mon, Tue/Over Easy
Fri/Women's Digest
11 Fri/Time Was... the '30s
Mon/The Greatest Scandals of the Century

- 4:30**
4 Mary Tyler Moore
5 What's Happening
7 People's Court
11 Good Times
21 Electric Company
11 Thu/Women's Gymnastics

- 5:00**
2 4 7 News
5 Bionic Woman
11 Little House on the Prairie
13 Mister Rogers' Neighborhood
21 Sesame Street
31 Wed/Profiles in American Art
Thu/Learned It in Back Days and Kept It
Fri/Life on Earth
Mon/Pavarotti at Juilliard
Tue/The New Americans
11 Wed, Mon/Hunter's Gold
Tue/Three Classic Tales in the Magic Of Claymation
5 Fri/Dottie West: Special Delivery

- 5:30**
13 Electric Company
31 Wed/Tom Cottle
Mon/Were You There
Tue/Checking It Out
11 Wed, Mon/Hans Brinker or The Silver Skates
Thu/Movie: Little Boy Lost
Fri/Hunter's Gold
5 Thu/Corletto and Son
Mon/Movie: North by Northwest
Tue/The Man Who Loved Bears

Evening, Feb. 17-19 and 22-23

Wed., Feb. 17

- 6:00**
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 Masterpiece Theatre: The Flame Trees of Thika
31 Brooklyn College Presents
5 Movie: Salem's Lot

- 6:30**
11 Barney Miller
13 N.J. Nightly News
11 City Comment
11 Liza Minnelli

- 6:45**
31 News from City Hall

- 7:00**
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Motorweek

- 9 Jazz in America**

- 7:30**
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Over Easy
21 Black Stream
W Basketball: Chicago vs. Nets

- 8:00**
2 WKRP in Cincinnati

- 2 Real People**
5 PM Magazine
7 Greatest American Hero
9 Hockey: Pittsburgh vs. Rangers
11 Movie: Pearl (1978). Robert Wagner, Angie Dickinson. Part III. What happened after the historic attack on Pearl Harbor.
13 A House Divided: Denmark Vesey's Rebellion
21 L.I. Newsview
31 Good Mornin' Blues

- 11 Movie: This Is Elvis**
5 Bizarre

- 8:30**
2 The Two of Us
5 Carol Burnett
9 Meet the Mayors
21 Nightly Business Report
5 Movie: Gemini

- 9:00**
2 TV Movie: Lois Gibbs and the Love Canal (1981). Marsha Mason.
4 Facts of Life

- 5 Merv Griffin**
7 Fall Guy
9 Hockey: Rangers vs. St. Louis Blues
21 Alfred Hitchcock
31 Humanities Through the Arts
11 Movie: The Kerlan Witness

- 9:30**
4 Love, Sidney
13 To be announced
21 Doctor in the House
31 American Story
W Paul McCartney Rock Show

10:00
 4 Quincy
 5 11 News
 7 Dynasty
 8 Bearden Plays
 Bearden
 21 Austin City Limits
 31 Japan: Living/
 Changing Tradition
 11 The Great Pleasure
 Hunt

10:30
 9 Meet the Mayors
 11 News
 13 Swingin' the Blues
 5 Movie: Melvin and
 Howard

11:00
 2 4 7 News
 5 M*A*S*H
 11 Honeymooners
 13 Dick Cavett
 21 L.I. Newsview
 31 Humanities Through
 the Arts
 11 Movie: The Jazz
 Singer
 11 Movie: The Kirlian
 Witness

11:30
 2 TV Movie: The
 Return of Frank Cannon,
 William Conrad, Ed
 Nelson.
 4 Tonight
 5 Kojak
 7 Nightline
 9 Maude
 11 Saturday Night
 13 Masterpiece Theatre:
 The Flame Trees of
 Thika
 21 Captioned ABC
 News
 31 The American Story
 11 Movie: Tess

12 MIDNIGHT
 7 Love Boat
 9 Movie: Joe (1970).
 Peter Boyle, Dennis
 Patrick. Dated sixties
 generation gap
 melodrama.
 21 PBS Latenight
 31 Japan: Living/
 Changing Tradition

12:05
 5 What's Up America!

12:30
 4 Late Night with
 David Letterman
 5 Hogan's Heroes
 11 Star Trek
 31 Understanding
 Human Behavior

1:00
 5 Rat Patrol
 11 Movie: Modern
 Romance

1:05
 5 Movie: The Shining

1:10
 7 Movie: Who Was
 That Lady? (1960). Tony
 Curtis, Janet Leigh.

1:30
 4 Here's Lucy
 5 Love American Style
 11 News

1:50
 2 Movie: The
 Adventurers (1970).
 Candice Bergen, Ernest
 Borgnine.

2:00
 4 Mary Tyler Moore
 5 Movie: Dark
 Command (1940). John
 Wayne, Walter Pidgeon.
 9 Joe Franklin
 11 Movie: The Last
 Days of Planet Earth
 (1978). Predictions of
 doom.

2:30
 4 Millionaire

2:35
 11 Movie: The
 Funhouse

3:00
 9 Movie: I've Lived
 Before (1956). Jack
 Mahoney, Leigh
 Snowden. Reincarnation
 inanity.

3:30
 7 News
 5 Movie: Melvin and
 Howard

4:00
 11 Hazel

4:10
 11 Movie: Power Play

4:30
 9 Let's Make a Deal
 11 Abbott and Costello

4:53
 2 Leave It to the
 Women

5:00
 11 Biography

5:15
 5 Bizarre

5:30
 9 Morning Stretch
 11 Black Conversations

Thu., Feb. 18

6:00
 2 4 7 News
 5 Charlie's Angels
 9 Hawaii Five-O
 11 Laverne & Shirley
 13 Dick Cavett
 21 Bill Moyers
 31 N.Y.U. Broadcast Lab
 5 The Man Who Loved
 Bears

6:30
 11 Barney Miller
 13 N.J. Nightly News
 21 Fast Forward
 31 City Comment

6:45
 31 News from City Hall

7:00
 2 4 7 News
 5 M*A*S*H
 9 You Asked For It
 11 Jeffersons
 13 Nightly Business
 Report
 21 Once Upon a
 Classic: The Talisman
 31 Getting to Know Me
 5 Showtime Looks at
 1981

7:30
 2 Muppets
 4 Family Feud
 5 All in the Family
 7 Where Were You?
 9 Entertainment
 Tonight
 11 News
 13 MacNeil/Lehrer
 Report

21 Over Easy
 31 Marva Collins:
 Excellence in Education
 11 Consumer Reports

8:00
 2 Magnum, P.I.
 4 Fame
 5 Special: The
 Children's Story
 7 Mork and Mindy
 9 Hockey: Islanders
 vs. Phila. Flyers
 11 Countdown '81: A
 Solid Gold Special
 13 New York & Co.
 21 L.I. Newsview
 31 Say Brother
 11 Movie: The Evictors
 5 Movie: The Way We
 Were

W Movie: Journalist

8:30
 5 Carol Burnett
 7 Bosom Buddies
 13 Sneak Previews
 21 Nightly Business
 Report

9:00
 2 Knots Landing
 4 Diff'rent Strokes
 5 Merv Show
 7 Barney Miller
 13 Movie: The Man
 Who Knew Too Much
 (1934). Peter Lorre,
 Frank Vosper.
 21 Sneak Previews
 31 It's Everybody's
 Business
 11 Movie: The Night
 Nurse

9:30
 4 Gimme a Break
 7 Taxi
 21 Women's Digest
 31 Contemporary Health
 Issues
 11 Movie: Fort Apache,
 the Bronx
 11 Movie: Sphinx

10:00
 2 Nurse
 4 Hill Street Blues
 5 11 News
 7 20/20
 21 More of That
 Nashville Music
 31 American
 Government Survey
 5 Bizarre

10:20
 13 To be announced

10:30
 9 Nine on N.J.
 11 News
 21 Tony Brown's Journal
 31 It's Everybody's
 Business
 5 Laff-a-Thon

11:00
 2 4 7 News
 5 M*A*S*H
 9 Benny Hill
 11 Honeymooners
 13 Dick Cavett
 21 L.I. Newsview
 31 Contemporary Health
 Issues
 5 Movie: Galaxina
 11 Movie: The Night
 Nurse

11:30
 2 Quincy
 4 Tonight
 5 Kojak
 7 Nightline
 9 Racing from Yonkers
 11 Saturday Night
 13 American Playhouse:
 Sense of Humor
 21 Captioned News
 31 American
 Government Survey
 11 Movie: All Night
 Long
 11 Hammer House

12 MIDNIGHT
 7 Vegas
 9 Movie: The War
 Wagon (1967). John
 Wayne, Kirk Douglas.
 21 PBS Latenight

12:30
 2 McMillan & Wife
 4 Late Night with
 David Letterman
 5 Hogan's Heroes
 11 Star Trek
 5 Showtime Looks at
 1981
 11 Movie: Night Porter

1:00
 5 Rat Patrol
 11 Up to Now

1:10
 7 Movie: Hands of the

Ripper (1972). Eric
 Porter, Jane Merrow.

1:30
 4 Here's Lucy
 5 Love America Style
 11 News
 5 Movie: We Open in
 New Haven

1:50
 2 Movie: Strange
 Homecoming (1974).
 Robert Culp, Glen
 Campbell.

2:00
 4 Mary Tyler Moore
 5 Movie: Devotion
 (1946). Ida Lupino,
 Olivia de Havilland. Bio
 of the Bronte sisters
 focusing on a
 melodramatic love
 triangle.
 9 Joe Franklin
 11 Movie: Portrait of a
 Dead Girl (1969).
 Dennis Weaver, Craig
 Stevens.
 11 Movie: Friday the
 13th

2:30
 4 Millionaire

3:00
 9 Movie: Inferno
 (1953). Robert Ryan,
 Rhonda Fleming.

3:15
 7 News

3:19
 2 Leave It to the
 Women

3:30
 5 Bizarre

3:35
 11 Movie: Fort Apache,
 the Bronx

3:49
 2 Movie: Scream of
 the Wolf (1974). Clint
 Walker, Peter Graves.

4:00
 11 Hazel
 5 Movie: Galaxina

4:30
 9 Let's Make a Deal
 11 Abbott and Costello

5:00
 11 Biography

5:30
 9 Morning Stretch
 11 Open Mind
 5 Laff-a-Thon

Fri., Feb. 19

6:00
 2 News
 5 Charlie's Angels
 9 Hawaii Five-O
 11 Laverne & Shirley
 13 Dick Cavett

21 Bernstein/Beethoven
 31 Brooklyn Magazine
 11 Three Classic Tales
 in the Magic of
 Claymation
 5 Movie: Look Back in
 Anger

6:30
 11 Barney Miller
 13 N.J. Nightly News
 31 City Comment

6:45
 31 News from City Hall

7:00
 2 7 News
 5 M*A*S*H
 9 You Asked For It
 11 Jeffersons
 13 Nightly Business

Report
 21 Old Houseworks
 31 From Jumpstreet
 11 Movie: Eyes of a
 Stranger

7:30
 2 In Search of... The
 Walls of Jericho
 4 Family Feud
 5 All in the Family
 7 That's Hollywood
 9 Entertainment
 Tonight
 11 News
 13 MacNeil/Lehrer
 Report

21 Over Easy
 31 Say Brother National
 11 What on Earth?

8:00
 2 Dukes of Hazzard
 4 NBC Magazine
 5 PM Magazine
 7 Benson
 9 Soccer: Arrows vs.
 Cleveland
 11 Movie: Flood!
 (1976). Robert Culp,
 Martin Milner.
 13 Washington Week in
 Review
 21 L.I. Newsview
 31 Sudan's Pyramid: A
 Zandi's Dream
 11 Movie: Sphinx
 5 Movie: The
 Awakening
 11 Movie: Mad, Mad
 Moviemakers

8:30
 5 Carol Burnett
 7 Bosom Buddies
 13 Wall Street Week
 21 Nightly Business
 Report

9:00
 2 Dallas
 4 McClain's Law
 5 Merv Show
 7 Best of the West
 13 Creativity with Bill
 Moyers
 21 Movie: The Gilded
 Lily (1935)
 31 Alfred I. Dupont
 Columbia University
 Awards
 11 Movie: Scanners

9:30
 13 Inside Story

9:45
 11 Movie: The Hearse

10:00
 2 Falcon Crest
 4 Cassie & Co.
 5 11 News
 7 Strike Force
 9 They Cry Alone
 13 Men of Bronze
 11 Movie: The Way We
 Were
 5 National Finals of the
 1981 Big Laff Off

10:30
 11 News
 21 Profiles in American
 Art

11:00
 2 4 7 News
 5 M*A*S*H
 9 Benny Hill
 11 Honeymooners
 13 Dick Cavett
 21 L.I. Newsview
 31 Interbang
 11 Movie: Divine
 Nymph

11:30
 2 TV Movie: Three on
 a Date (1978). June
 Allyson, Loni Anderson.
 4 Tonight
 5 Kojak
 7 Nightline
 9 Maude
 11 Saturday Night
 13 Movie: The Man
 Who Knew Too Much

(see Thu., 9 p.m.).

21 Captioned ABC
 News
 5 Bizarre
 11 Joni Mitchell

12 MIDNIGHT
 7 Fridays
 9 Movie: Viva Zapata!
 (1952). Marlon Brando,
 Anthony Quinn. Well
 made historical bio of
 the Mexican
 revolutionary.
 21 PBS Latenight
 11 Movie: Power Play
 5 Movie: Raging Bull

12:30
 4 SCTV Network
 5 America's Top Ten
 11 Star Trek
 11 Movie: Seniors

1:00
 5 Sha Na Na
 11 Movie: 2069-A Sex
 Odyssey

1:30
 7 Movie: The
 Candidate (1972).
 Robert Redford, Peter
 Boyle.
 11 News

1:45
 11 Movie: Borderline

1:50
 2 TV Movie: The
 Marcus-Nelson Murders
 (1973). Telly Savalas,
 Marjoe Gortner

2:00
 4 Mary Tyler Moore
 5 Movie: Union Pacific
 (1939). Barbra
 Stanwyck, Joel McCrea.
 Railroad history
 spectacular.
 9 Joe Franklin
 11 Solid Gold

2:15
 5 Movie: Hot T-Shirts

2:30
 4 Millionaire

3:00
 9 Movie: Bandit
 Ranger (1943). Tim Holt,
 Joan Barclay.
 11 Twilight Zone

3:20
 11 Movie: Scanners

3:30
 11 I Dream of Jeannie

3:40
 7 News

3:45
 5 Movie: Look Back in
 Anger

4:00
 11 Hazel

4:30
 9 Let's Make a Deal
 11 Abbott and Costello

4:45
 2 Leave It to the
 Women

5:00
 11 Best of Groucho

5:15
 11 Time Was... the '30s

5:30
 5 Underdog
 9 Movie: The
 Enchanted Cottage
 (1945). Robert Young,
 Dorothy McGuire. Two
 misfits find love in a
 New England cottage.
 11 Biography

5:45
 5 National Finals of the

SOLUTIONS TO LAST WEEK'S PUZZLES

SIDELIGHTS
M R M A O L A M B
P R O S P E R O U S L O
S S A D S P L U M
M M I N A R E T E I
H E A L E R N D R A G O N
O D C D I I A
W E A T H E R F O R E C A S T
D G L A S N E
O X A L I S S S T O C K S
Y S N E P T U N E E
O N C E S R O B D
U A B A L U S T R A D E
D A R T M L T T E
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TELEVISION

1981 Big Laff Off

Mon., Feb. 22

6:00
 2 4 News
 5 Charlie's Angels
 9 Hawaii Five-O
 17 Laverne & Shirley
 21 Dick Cavett
 21 Learned It in Back Days and Kept It
 31 All About TV

6:30
 11 Barney Miller
 19 N.J. News
 21 Marva Collins: Excellence in Education
 31 City Comment
 31 Hans Brinker or The Silver Skates

6:45
 31 News from City Hall

7:00
 2 4 7 News
 5 M*A*S*H
 9 You Asked for It
 11 Jeffersons
 19 Nightly Business Report
 21 Woodwright's Shop
 31 Reboop

7:30
 2 Muppets
 4 Family Feud
 5 All in the Family
 7 When Havoc Struck
 9 Entertainment Tonight
 11 News
 19 MacNeil/Lehrer Report
 21 Over Easy.
 31 The Parchman Trials
 31 Consumer Reports

8:00
 2 Mr. Merlin
 4 Little House on the Prairie
 5 PM Magazine
 7 That's Incredible
 9 Special: Hollywood, the Silent Years.
 11 Movie: The Pink Panther Strikes Again (1976). Peter Sellers, Herbert Lom. Another terrific Inspector Clouseau comedy from Blake Edwards.
 19 Great Performances: Brideshead Revisited
 21 L.I. Newsview
 11 Movie: Simon
 5 Paul McCartney and Wings Rock Show
 W Movie: Tess

8:30
 5 Carol Burnett
 21 Nightly Business Report
 31 Afro-American Perspectives

9:00
 2 M*A*S*H
 4 TV Movie: A Wedding on Walton's Mountain (1980). Ralph Waite, Ellen Corby.
 5 Merv Show
 7 Special: I Love Liberty
 9 Movie: The Prime of Miss Jean Brodie (1969). Maggie Smith, Robert Stephens. Smith's Oscar-winning performance as a teacher in an all-girls school.
 19 Bernstein/Beethoven
 21 Life on Earth
 31 Humanities Through the Arts
 W Movie: Scanners

9:30
 2 House Calls
 4 Johnny Goes Home

31 The American Story

10:00
 2 Suzanne Somers Special
 5 11 News
 13 Voyage of Charles Darwin
 21 Bill Moyers
 31 Japan: Living/Changing Tradition
 11 Movie: Fort Apache, the Bronx
 5 Movie: Melvin and Howard

10:30
 11 News
 21 Fast Forward II
 31 Understanding Human Behavior

11:00
 2 4 7 News
 5 M*A*S*H
 9 Benny Hill
 11 Honeymooners
 19 Dick Cavett
 21 L.I. Newsview
 31 Humanities Through the Arts
 W Movie: Day for Night
 W Movie: The Howling

11:30
 2 Quincy
 4 Best of Carson
 5 Kojak
 7 Nightline
 9 Maude
 11 Saturday Night
 5 U.S. Chronicle
 21 Captioned News
 31 The American Story

11:45
 5 Movie: The Awakening

12 MIDNIGHT
 7 TV Movie: Murder Can Hurt You (1980). Victor Buono.
 9 Movie: The Swan (1956). Grace Kelly, Alec Guinness. Comedy among the aristocrats.
 19 Kup's Show
 21 PBS Latentight
 31 Japan: Living/Changing Tradition
 W Movie: All Night Long

12:30
 2 Colombo
 4 Late Night with David Letterman
 5 Hogan's Heroes
 11 Basketball: Syracuse Univ. vs. Boston College
 31 Understanding Human Behavior
 W Movie: Payday

1:30
 4 Here's Lucy
 5 Love American Style
 11 Movie: Friday the 13th
 5 Movie: Galaxina

2:00
 4 Mary Tyler Moore
 5 Best of Midday
 9 Joe Franklin

2:15
 7 Movie: Heaven With a Gun (1969). Glenn Ford, Carolyn Jones.

2:18
 2 Movie: Villa Rides (1968). Yul Brynner, Robert Mitchum.

2:30
 4 Millionaire
 11 News

3:00
 9 Movie: Jesse James Meets Frankenstein's Daughter (1966). John Lupton, Cal Bolder.
 11 Life of Riley

3:05
 11 Movie: Fort Apache, the Bronx
 3:20
 5 Off the Set

3:30
 11 Family Affair
 5 Movie: North by Northwest

4:00
 11 Hazel

4:20
 7 News

4:30
 9 Let's Make a Deal

4:43
 2 Leave It to the Women
 11 Abbott and Costello

5:00
 11 Biography

5:05
 11 Video Jukebox

5:30
 11 Focus: N.J.

Tue., Feb. 23

6:00
 2 4 News
 5 Charlie's Angels
 9 Hawaii Five-O
 11 Laverne and Shirley
 19 Dick Cavett
 21 Life on Earth
 31 Women: NY Edition

6:30
 11 Barney Miller
 19 N.J. News
 31 City Comment
 11 The Seal Pup
 5 National Finals of the 1981 Big Laff Off

6:45
 31 News from City Hall

7:00
 2 4 7 News
 5 M*A*S*H
 9 You Asked for It
 11 Jeffersons
 19 Nightly Business Report
 21 Victory Garden
 31 Watch Your Mouth
 11 Kris Kristofferson and Anne Murray

7:30
 2 Muppets
 4 Family Feud
 5 All in the Family
 7 Omni
 9 Entertainment Tonight
 11 News
 19 MacNeil/Lehrer Report
 21 Over Easy
 31 Black Stream

8:00
 2 TV Movie: Ivanhoe (1981). James Mason, Olivia Hussey.
 4 Father Murphy
 5 PM Magazine
 7 Happy Days
 9 Movie: Of Human Bondage (1964). Kim Novak, Laurence Harvey.
 11 Movie: 79 Park Avenue I (1977). Leslie Ann Warren, Marc Singer. Underworld drama.
 19 Life on Earth
 21 L.I. Newsview
 31 Movie: Bronco Billy
 5 Movie: Smokey and the Bandit II
 W Hockey: Islanders vs. Chicago

8:30
 5 Carol Burnett
 7 Laverne & Shirley
 21 Nightly Business Report
 31 Tony Brown's Journal

9:00
 4 Bret Maverick
 5 Merv Show
 7 Three's Company
 19 American Playhouse: For Colored Girls Who Have Considered Suicide
 21 Masterpiece Theatre: I Remember Nelson
 31 It's Everybody's Business
 W Movie: Eyes of a Stranger

9:30
 7 Too Close for Comfort
 31 Contemporary Health Issues

10:00
 4 Flamingo Road
 5 11 News
 7 Hart to Hart
 9 Maurice Chevalier: In His Own Words
 19 Previn and the Pittsburgh
 21 L.I. Speak-Out
 31 American Government Survey
 11 Movie: Sphinx
 5 Movie: She's 19 and Ready

10:30
 9 Newark and Reality
 11 News
 19 To be announced
 31 It's Everybody's Business

10:45
 W Movie: Raging Bull

11:00
 2 4 7 News
 5 M*A*S*H
 9 Benny Hill
 11 Honeymooners
 19 Dick Cavett
 21 L.I. Newsview
 31 Contemporary Health Issues
 W Movie: The Kirlian Witness

11:30
 2 Alice
 4 Tonight
 5 Kojak
 7 Nightline
 9 Maude
 11 Saturday Night
 19 Movie: Palm Beach Story (1942). Claudette Colbert, Joel McCrea, Rudy Vallee.
 21 Captioned ABC News
 31 American Government Survey
 5 Movie: Gemini

12 MIDNIGHT
 7 Fantasy Island
 9 Racing from Yonkers
 21 PBS Latentight
 11 Movie: The Funhouse

12:30
 2 McCloud
 4 Late Night with David Letterman
 5 Hogan's Heroes
 9 Movie: Tower of London (1962). Vincent Price, Michael Pate.
 11 Star Trek

1:00
 5 Rat Patrol
 W Movie: French Woman

1:10
 7 Movie: Haunted Palace (1963). Vincent Price, Debra Paget.

TELEVISION

1:30
4 Here's Lucy
5 Love American Style
11 News
5 Movie: Back Roads

1:35
11 Movie: Borderline

2:00
4 Mary Tyler Moore
5 Movie: The Shanghai Story (1954). Ruth Roman, Edmond O'Brien.
9 Joe Franklin

11 Movie: The Barefoot Contessa (1954). Ava Gardner, Humphrey Bogart. Nicely acted rise-to-stardom story.

2:23
2 Movie: Breakfast at Tiffany's (1961). Audrey Hepburn, George Peppard.

2:30
4 Millionaire

2:50
7 News

3:00
5 Movie: Kill Me Tomorrow (1957). Pat O'Brien, Lois Maxwell. A journalist solves a murder case.

3:20
11 Movie: Scanners

3:30
5 Movie: She's 19 and Ready

4:30
9 Let's Make a Deal

11 Abbott and Costello

4:40
2 Leave It to the Women

5:00
11 Best of Groucho
5 National Finals of the 1981 Big Laff Off

5:05
11 The Great Pleasure Hunt

5:30
11 Biography

Weekend, Feb. 20-21

Sat., Feb. 20

6:00
5 Patterns for Living
11 Barbapapa

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Journey to the Center of the Earth
7 News
11 Tom and Jerry
11 Movie: Popeye

7:00
2 Patchwork Family
4 A Better Way
5 Insight
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street

7:30
4 Rainbow Patch
5 Car Care Central
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons
5 Jonathan Winters

8:00
2 Popeye and Olive
4 Flintstones
5 Movie: The Flesh Eaters (1966). Rita Morley, Martin Kosleck. Curiosity kills the scientist.
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
5 Carrascollendas
5 Movie: Days of Fury

8:30
2 Tarzan/Lone Ranger
4 Smurfs
7 Heathcliff and Marmaduke
9 Newark and Reality
11 Magilla Gorilla
11 Villa Alegre
11 Movie: The Idolmaker

9:00
7 Fonz
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
21 America: The Second Century
5 Oye Willie

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 Movie: Sherlock Holmes and the Secret Weapon (1942). Basil Rathbone, Nigel Bruce.
9 Music World
11 Herald of Truth
13 Electric Company
11 Mundo Real

10:00
7 Richie Rich

9 Dr. Who
11 Old Time Gospel Hour
13 Nova
21 It's Everybody's Business
31 Sonrisas
5 Movie: The Way We Were

10:30
4 Spider-Man
11 Que Pasa U.S.A.?
11 Movie: Papillon

11:00
4 Space Stars
5 Soul Train
7 Goldie Gold/Thundarr
9 Movie: To Hell and Back (1955). Audie Murphy, Marshall Thompson. Murphy plays himself in this WW2 bio.
11 Hee Haw
13 **21** **31** Humanities Through the Arts

11:30
2 Blackstar

12 NOON
2 Trollkins
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
11 Tennis: World Championship
13 Open Mind
21 Motor Week
31 The American Story
5 Showtime Looks at 1981

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
13 Presente
21 Woodwright's Shop

1:00
2 Fat Albert
4 College Basketball: Missouri vs. Georgetown
9 Sha Na Na
9 Movie: Green Fire (1955). Grace Kelly, Stewart Granger.
11 The Legend of King Arthur
13 Checking It Out
21 Lehigh Wrestling
31 Japan: Living/Changing Tradition
5 Jonathan Winters

1:30
2 30 Minutes
5 Brady Bunch
7 News Conference
11 World of Survival
13 Were You There
13 Consumer Reports
5 Showtime Short Picks

2:00
2 Kidsworld
5 Big Valley
7 Sports Afield
11 Movie: Blondie's Reward (1948). Penny

Singleton, Arthur Lake.
13 A House Divided: Denmark Vesey's Rebellion
31 Understanding Human Behavior
11 Movie: All Screwed Up
5 Movie: Tribute to a Bad Man

2:30
2 Public Hearing
7 Sugar Ray Leonard's Golden Gloves

3:00
2 Basketball: Notre Dame vs. Univ. of South Carolina
4 College Basketball: Boston College vs. St. John's
5 Movie: Ten Tigers from Kwangtung (1979).
9 Movie: Twilight's Last Gleaming (1977). Burt Lancaster, Richard Widmark.
21 Sports America
31 It's Everybody's Business

3:30
7 Professional Bowlers Tour
11 Rhoda
13 To be announced

4:00
11 Sanford and Son
13 American Any Friend of Nicholas Nickleby's Is a Friend of Mine Time?
21 Magic of Oil Painting
31 Contemporary Health Issues
11 Movie: The Idolmaker
5 Bon Voyage, Charlie Brown

4:30
11 Good Times
21 Antiques XI

5:00
2 Golf: Glen Campbell Los Angeles Open
4 Marcus Welby, M.D.
5 Mission Impossible
7 Wide World of Sports
11 White Shadow
13 America's Black Forum
21 This Old House
31 American Government Survey
W Movie: Starvengers

5:30
9 Racing: Hialeah Turf Cup
13 New York & Co.
21 Quilting
5 Movie: Snowball Express

6:00
2 Channel 2 the People
4 News

5 Starsky & Hutch
9 Racing from Aqueduct
11 Star Trek
13 New Jersey Show
21 Sneak Previews
31 European Television
11 Movie: Popeye

6:30
2 **4** **7** News
9 Wild Kingdom
21 Why In the World
31 Lawmakers

6:45
W Movie: Gloria

7:00
2 News
4 Prime of Your Life
5 6 Million & Man
7 New York People
9 Chronicle
11 Dance Fever
13 Inside Albany
21 Washington Mainstream
31 Freedom Frontier

7:30
2 Two on the Town
4 Look at Us
7 Storm Field's Your Body, Your Health
9 Agronsky and Co.
11 Solid Gold
13 Lawmakers
21 Inside Albany

8:00
2 Walt Disney
4 One of the Boys
5 Movie: Dark Victory (1939). Bette Davis, George Brent. Davis is magnificent as a dying heiress.
7 King's Crossing
9 Movie: The Grapes of Wrath (1940). Henry Fonda, Jane Darwell. John Ford's classic adaptation of John Steinbeck's novel about migrant workers during the Depression.
13 I Remember Harlem
21 All Creatures Great and Small
31 A Conversation with Charles Evers
11 Movie: Altered States
5 Movie: Smokey and the Bandit II

8:30
4 Harper Valley
11 Tales of the Unexpected
31 Carifest

9:00
2 Movie: The Great Santini (1980). Robert Duvall, Blythe Danner.
4 Barbara Mandrell
7 Love Boat
11 Rockford Files
13 Movie: Palm Beach Story (See Tue., 11:30 p.m.)
21 A House Divided
31 Brooklyn Magazine



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TELEVISION

10 Movie: Day for Night
W Movie: Mean Streets

9:30
31 N.Y.U. Broadcast Lab

10:00
4 Billy Crystal Comedy Hour
5 11 News
7 Fantasy Island
21 31 Great Performances:
Brideshead Revisited
H Movie: Holy Terror
5 Movie: Savage Weekend

10:30
5 Black News
5 N.Y. Report
11 Focus: N.J.
13 Sneak Previews

11:00
4 7 News
5 Movie: Friendly Fire (1978). Carol Burnett, Ned Beatty. A true story: a patriotic family with a missing son in Vietnam confronts military bureaucracy.
9 Paul Hogan
11 Flip Wilson
13 To the Manor Born
21 Shock of the New
11 Movie: Eyes of a Stranger
17 Movie: Who's That Knocking

11:15
7 News

11:24
2 News

11:30
4 Saturday Night Live
9 Harness Racing from Yonkers
11 Dick Cavett
5 Bizarre

11:45
7 Movie: Family Plot (1976). Karen Black, Bruce Dern.

11:50
11 Up to Now

12 MIDNIGHT
9 Championship Wrestling
11 Streets of San Francisco
13 Matinee at the Bijou
5 Movie: The Shining

12:09
2 Sportspeople

12:24
2 Movie: Diary of a Mad Housewife (1970).
W Movie: Raging Bull

12:50
H Movie: Raging Bull

1:00
4 Kenny Everett Video
5 Movie: Murder Mansion (1970). Analia Gade, Evelyn Stewart. Another haunted house story.
11 Twilight Zone
11 Movie: Kung Fu Executioner

1:30
4 Rock Concert
11 News

1:45
5 Movie: The Men (1950). Marlon Brando, Jack Webb.

2:00
11 Movie: The Butterfly Affair (1971). Henri Charriere, Claudia Cardinale. Double-crossing crime drama.

2:10
7 Movie: The Crooked Hearts (1972). Rosalind Russell, Douglas Fairbanks.

2:16
2 News

2:23
2 Movie: My Name is Nobody (1974). Henry Fonda, Terence Hill.

2:30
5 Movie: Catherine and Company

3:00
4 Mary Tyler Moore
9 Movie: Kiss of the Tarantula (1972). Eric Mason, Suzanne Ling.
11 Movie: Modern Romance

3:30
11 Best of Groucho

3:40
7 News

4:00
11 Hazel
5 Movie: The Way We Were

4:19
2 Movie: Suspense (1946). Barry Sullivan, Belita.

4:30
11 Abbott and Costello

4:35
H Movie: All Screwed Up

5:00
11 Best of Groucho

5:30
9 The New Age: A Focus on the Older American
11 Biography

Sun., Feb. 21

6:00
9 Straight Talk
11 I Dream of Jeannie
5 Movie: Smokey and the Bandit II

6:30
4 Arts of Asia
5 Time for Timothy
7 News
11 Christopher Closeup
H Movie: The Man Who Saw Tomorrow

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/Heckle & Jeckle
4 Rebo
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 Carrascollendas
7 This Is the Life
9 Viewpoint on Nutrition

8:00
2 Marlo and the Magic Movie Machine
4 Villa Alegre
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
13 Sesame Street
11 What on Earth?
5 Movie: Up River

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
H Movie: Escape from Alcatraz

8:45
4 Your Sunday Best

9:00
2 Sunday Morning
4 Here's Lucy
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old-Time Gospel Hour
13 Mister Rogers' Neighborhood
21 America: The Second Century
31 American Government Survey

9:30
4 That Teen Show
7 Page Seven
9 Point of View
13 Wall Street Week

10:00
4 Positively Black
5 Woody and Friends
7 Wildlife Adventure
9 Mass
11 Dr. Snuggles
13 New Jersey Show
21 It's Everybody's Business
31 Contemporary Health Issues
5 Movie: Popeye

10:30
2 Louis Rukeyser's Business Journal
4 Visiones
7 Kids Are People, Too
9 That's the Spirit
11 Tom and Jerry
13 The Great Pleasure Hunt

11:00
2 For Our Times
4 First Estate
5 Movie: Tarzan and the Jungle Boy (1968). Mike Henry, Rafer Johnson.
9 Davey and Goliath
11 F Troop
13 Top of the World
21 Humanities Through the Arts
31 It's Everybody's Business

11:30
2 Face the Nation
4 Today in N.Y.
7 This Week With David Brinkley
9 Rex Humbard
11 Movie: Hold That Ghost (1941). Bud Abbott, Lou Costello.
13 Great Decisions '82
H Movie: The Black Hole

12 NOON
2 Newsmakers
4 News Forum
9 Robert Schuller
13 Soccer Made in Germany
21 Victory Garden
31 Understanding Human Behavior
5 Movie: Salem's Lot

12:30
2 Public Hearing
4 Meet the Press
7 Directions
21 Old Houseworks

12:45
5 Movie: Dirty Mary, Crazy Larry (1974). Peter Fonda, Susan George. Simple minded daredevil action.

1:00
2 Basketball: Phoenix Suns vs. Phila. 76ers
4 College Basketball
7 Like It Is with Gil Noble
9 Movie: The Money Trap (1966). Glenn Ford, Elke Sommer.
11 Movie: Back to the Planet of the Apes (1974). Roddy McDowall, Ron Harper. They shouldn't have bothered.
13 Bernstein/Beethoven
21 Washington Mainstream
31 Japan: Living/Changing Tradition

1:30
2 Inside Albany
H Movie: Inglorious Bastards

2:00
7 Sportsbeat
13 Great Performances: Brideshead Revisited
21 Washington Week in Review
31 American Story
5 Movie: On the Town

2:30
7 Superstars
21 Wall Street Week

2:45
5 Movie: Hang 'em High (1968). Clint Eastwood, Inger Stevens.

3:00
4 Sports World
9 Soccer: Arrows vs. Phoenix
11 Movie: Hustle (1975). Burt Reynolds, Catherine Deneuve.
13 Swingin' the Blues: Mary Lou Williams
21 Soccer Made in Germany
31 Humanities Through the Arts

3:30
2 Golf: Glen Campbell Los Angeles Open
7 U.S.A. vs. the World in Olympic Sports
9 Humanities through the Arts
H Movie: Honeysuckle Rose

4:00
13 Oye Willie
21 Matinee at the Bijou
31 Washington Week in Review
5 Movie: Blow Up

4:30
7 Wide World of Sports
13 Tony Brown's Journal
31 Wall Street Week

5:00
5 Starsky & Hutch
9 Hardy Boys
13 Creativity with Bill Moyers
21 Bernstein/Beethoven
W Paul McCartney Rock Show

5:30
4 Pop Goes the Country
11 Movie: Magnum Force (1973). Clint Eastwood, Hal Holbrook.
13 Firing Line
21 Sneak Previews
H What on Earth?

6:00
2 4 7 News
5 Movie: The Seven-Ups (1973). Roy Scheider, Tony Lo Bianco.
9 Persuaders
21 Basketball

31 All About TV
H Movie: This is Elvis

6:30
2 4 7 News
13 Life on Earth
31 International Byline
5 Movie: Up River

7:00
2 60 Minutes
4 Peacock Showcase
7 Code Red
9 Entertainment This Week
31 Swingin' the Blues
W Movie: The Competition

7:30
13 Fast Forward
21 Checking It Out
31 Tony Brown's Journal

8:00
2 Archie Bunker's Place
4 CHiPs
5 PM Magazine
7 Today's FBI
21 Straight Talk
11 Solid Gold
13 Nova
21 Bernstein/Beethoven
A House Divided
H Simon and Garfunkle: The Concert in the Park
5 Movie: Escape from Alcatraz

8:30
2 One Day at a Time
5 Special: Speed King. Chronicles the life of British race car driver Sir Malcolm Campbell.

9:00
2 Alice
4 TV Movie: The Capture of Grizzly Adams (1981). Dan Haggerty.
7 Movie: And Justice for All (1979). Al Pacino.
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: I Remember Nelson
21 Movie: Made for Eachother
11 Movie: The Kirlian Witness

9:15
W Movie: Times Square

9:20
31 Boogie Woogie Dream

9:30
2 Jeffersons
9 World Tomorrow
31 A Conversation with Elizabeth "Libba" Cotton
H Movie: The Competition

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Not the Nine O'Clock News
31 I Remember Harlem
5 Movie: Popeye

10:30
5 Sports Extra
11 From the Editor's Desk
13 To the Manor Born
21 Tom Cottle Show

11:00
2 4 7 News
5 Off the Set
9 Morecambe and Wise
11 Odd Couple
13 Non Fiction Television
21 Ramblin'
11 Movie: The Night

Nurse

11:15
2 News
W Movie: Enter the Game of Death

11:30
5 David Susskind
7 News
9 An Evening at the Improv
11 Streets of San Francisco

11:40
H Movie: Escape from Alcatraz

11:45
2 Sports Update
4 TV Movie: Silver Bears (1978). Michael Caine, Cybill Shepherd.

12 MIDNIGHT
2 Barnaby Jones
13 Tennis: U.S. National Indoor Championships
5 Movie: Salem's Lot

12:30
7 Movie: Say Goodbye, Maggie Cole (1972). Maggie Hayward, Darren McGavin.
9 Movie: Kismet (1955). Howard Keel, Ann Blyth.
11 Rookies

1:00
2 News
W Hammer House

1:07
2 Movie: El Dorado (1967). John Wayne, Robert Mitchum.

1:30
11 News

1:35
H Movie: Power Play

1:45
4 Mary Tyler Moore

2:00
7 Movie: The Last of Sheila (1973). Dyan Cannon, James Coburn.
11 It's Your Business
5 What's Up America!

2:15
4 Positively Black

2:30
11 Movie: For Love or Money (1963). Kirk Douglas, Mitzi Gaynor.

2:45
4 First Estate

3:00
9 Movie: Mission Stardust (1963). Essy Persson, Lang Jeffries.

3:20
H The Great Pleasure Hunt

3:30
5 Movie: Escape from Alcatraz

4:20
H Movie: Eyes of a Stranger

4:25
7 News

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
9 Morning Stretch
11 The Rangel Report
5 What's Up America!

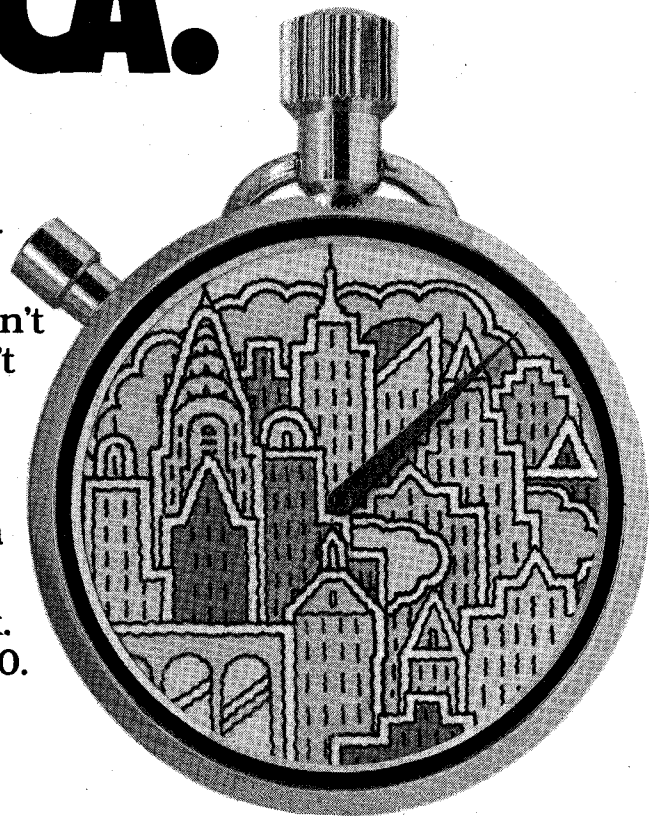
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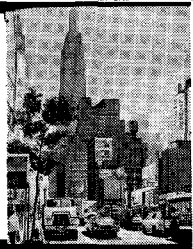
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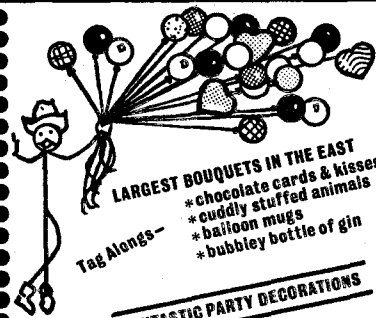
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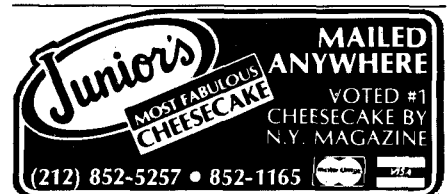
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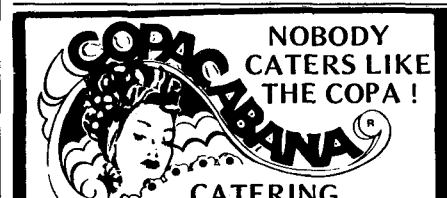
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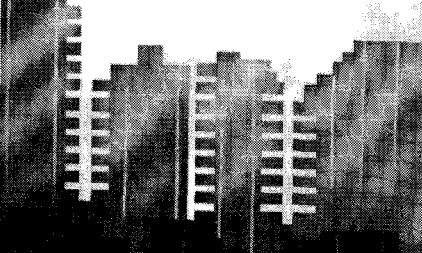
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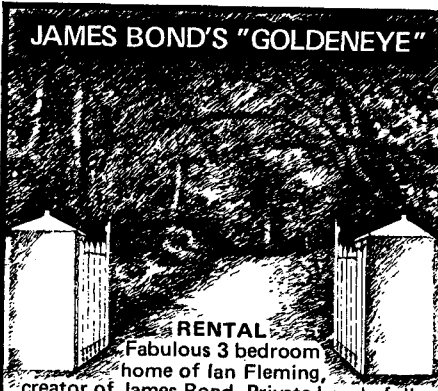
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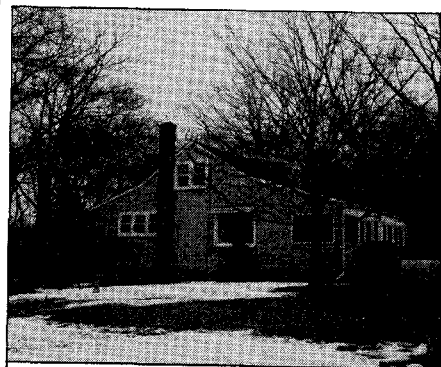
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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 439

BY MARY ANN MADDEN

Woman, alone, hears noise in house and must (1) go to basement with flashlight and drop flashlight; (2) not call police on telephone, but stay in bed, covers to chin, and watch as the knob of her unlocked door turns slowly; or (3) undress and (a) take a shower, or (b) try different hairdos. In either instance, window shades should remain up.

Above, cine qua non set-ups. Competitors are invited to select one type of movie (whodunit, musical, Western, art, sci-fi, or whatever) and devise up to three absolutely inevitable pieces of business. Briefly, please.

Results of Competition 436, in which you were asked for TV pilots not about to appear on new schedules.

Report: Who knew the versatility of Gary Coleman? He was mentioned as star of series more often than not. As which of us is? The repeats, for your memory books: LITTLE CONDO IN PALM SPRINGS. LITTLE LOFT IN TRIBECA. S*T*A*S*H. SCRANTON. WELCOME BACK, CARTER. THE LOVE TRAWLER. HUSKY AND STARCH. And: THAT'S DANGEROUS! THAT'S DISGUSTING! THAT'S INCURABLE! REALLY AVERAGE AND TOTALLY BELIEVABLE. THAT'S INDELIBLE! You bet. Also, many quiz shows based on the competition, usually called THAT'S MADDENING. I get your drift.

First Prizes of two-year subscriptions to "New York" to:

THE IRENE PAPAS COMEDY HOUR.
Sal Rosa, N.Y.C.

VAN SLYKE, PREPPY DETECTIVE—Tough guy in cordovan and madras goes toe-to-toe with underworld scum in Grosse Pointe, Wilton, Bedford Hills, and Montclair. Van Slyke: George Plimpton. SueSue: Trish Vandevere. Beentsie: Swoosie Kurtz.

Alex Vaughn, Old Lyme, Conn.
sp. ment.: Craig Wolfson, Spring Valley, N.Y.

HEAVEN'S GATE—New TV series based on the hit movie.

Richard Fried, Brooklyn

SETTLE UP WITH THE CAPTAIN, CHILDREN—A mini-course in economics for young people. This morning: Bunny Rabbit's car is repossessed.

Julian Bradford II, East Providence, R.I.

Runner-up Prizes of one-year subscriptions to "New York" to:

ONE-ON-ONE WITH CORNELIA GUEST—Debutante of the year discusses manners with her friends. This week: Steve Rubell, R. Couri Hay, Way Bandy, Tawn Stein.

Joseph Miller, N.Y.C.

BREAKER MORANT (Sitcom)—The ghost of an Australian officer executed by the British

Army during the Boer War returns to perpetrate hilarious pranks on Lord Kitchener and his men.

Sheila B. Blume, M.D., Albany, N.Y.

JUST MY LUCK (Sitcom)—The story of a boy raised by anteaters. Tonight: Glen gets a raise.

Jonathan Katz, N.Y.C.

THE WONDERFUL WORLD OF GARP (Comedy)—Garp wrestles a bear. Garp: Robert Blake.

Muff English, Clinton, N.Y.

And Honorable Mention to:

BARBIE OF ARABIA (Sitcom)—Joey Heatherton stars as an L.S.U. cheerleader who marries exchange student Prince Hassif (Jamie Farr). Queen Mother: Rose Marie.

Gerald Williams, San Antonio, Tex.

CHUCK 'N' DI—The kids are crestfallen when a faux pas by Margaret Thatcher reveals that India is no longer part of the Empire and that Gordon has been slain in Khartoum.

Eric Levine, Phoenix, Ariz.

ANIMALPROPS (Nature)—A survey of the misuse of words throughout history by talking animals from the serpent to Mr. Ed.

Ellis Schein, Reading, Pa.

BLOWING IN THE WIND—A scrap of paper blowing aimlessly enters the lives of various people, affects them, and is discarded only to blow into other lives. Some animation.

Miles Klein, East Brunswick, N.J.

LIKE, WHATEVER COMES INTO OUR HEADS, OKAY?—Nutley Improvisational Theater Sort of Company Kind of Thing. Here and there, from time to time, as long as we like. Hey, stop pressuring us, all right? (Repeat.)

Jon Lloyd, M.D., Indianapolis, Ind.

MIRACLE ON RODEO DRIVE (Available only on pay TV)—No explanation is necessary for the initiated.

Regina McPartland, Medinah, Ill.

ROCKETFUL OF MIRACLES—This Runyonesque series centers on Las Vegas gamblers who raise money for Jerry's kids by betting on which silos contain MX missiles.

Doris Hackmey, Lansing, Mich.

ESTA NOCHE ES OLEG—El Russio Oleg Troyanovsky va a Helsinki, pero el Helsinki Conference esta en Madrid.

Mark Shane, N.Y.C.

MORE AT FOUR (Local news)—This expanded edition includes Sue Simmons discussing her father's career, a report on Jack Caferty's hair going condo, and more.

John J. Coniglio, Staten Island

Pick of the Litter Sample Titles, Part I: KAMA SUTURE. I CLAUDIUS, YOU LIVIA. YOU ASKED FOR IT, YOU GOT IT. CUBIK'S RUBE. THE LAVENDER HILL MOB BLUES. GEE, THANKS, MEAN JOE. LEGENDS OF SHUFFLEBOARD. TODAY'S I.R.S. FACE THE CHILDREN. SUPPLY-SIDE CHATS. SHOOT AT THE STARS. JOHN G. NAGY ART HOUR. M.D. JOHN, TRAPPER. MISTER ROGET'S NEIGHBORHOOD. LEAKS OF THE WEEK. GENERIC WRESTLING. MR. CHIEF JUSTICE MR. MEAT. FULL-FIGURED GIRL. KILROY WAS FUZZ. LEAVE IT TO RONNIE. CELEBRITY MUD WRESTLING. STYX TO JORDAN HO! CELEBRITY ACUPUNCTURE. THOSE FABULOUS FATTIES.

NAME THAT COMMIE (Nostalgia)—Roy Cohen is host to a panel of noted political informers of the fifties.

Billy-Joe Corvino, Pelham Manor, N.Y.

TALK THAT TALK-SHOW TALK—Tonight, Suzanne Somers demonstrates the correct way to say: "I want to practice my craft so I can grow and stretch as an actress."

Joe Dipinto, Brooklyn

HERR KAPITAN WALLABY (Children)—A marsupial, outraged by the exorbitant price of Oktoberfest lager, storms out of a Munich brauhaus vowing never to return.

Hannah Unger, N.Y.C.

THAT DARN CZAR (Sitcom)—James Coco stars as the zany nineteenth-century monarch. Countess Anastasia: Fannie Flagg.

Jay Kogen, Encino, Calif.

DISCO SQUAD (Adventure)—With Killer Joe Piro.

Jules Greenberg, Woodland Hills, Calif.

MY DINNER WITH ANDRÉ—Tonight's menu: veau à la Zurichoise, pâté de foie gras, salade niçoise, fresh pear sherbet, and a bottle of Pinot Chardonnay.

John and Jan Learny, Chicago, Ill.
similarly: Alvin Easter, Minneapolis, Minn.

WAKE UP AND LIVE—Actual film of real people being awakened in the morning. Sound re-edited for television.

Kathy Wirth, Chicago, Ill.

BOOTS—The life of L. L. Bean, from outdoorsman to successful merchant. Robert Young.

Oliver T. Cook, Peabody, Mass.

QUEENS FOR A DAY—Contestants vie for a 24-hour stint as borough president.

Martin W. Helgesen, Malverne, N.Y.

BITS & PISCES—Buck Henry as a drill operator and Martha Raye as his daffy astrologer landlady.

Michael Gorelick, Great Neck, N.Y.

THE LENTILS ARE BOILING—Ma (Cloris Leachman) and Pa (David Niven) express anger over the high price of food.

Marion Hays, Milwaukee, Wis.

THE PEOPLE'S JAIL—Spinoff from the highly successful *The People's Court*.

Gregory Greenberg, N.Y.C.

I'M SO GLAD WE HAD THIS TIME TOGETHER—Tonight, Vicki Lawrence visits retirement homes seeking an unknown to play her older sister.

Bruce Karp, N.Y.C.

TRIUMPH OF THE WILL (Mini-series)—This program showcases the beneficiaries of the late Howard Hughes.

Johnny McWeeney, West Warwick, R.I.

MR. HAIG'S NEIGHBORHOOD (Children)—Today, Mr. Haig explains the succession to the presidency, visits a nuclear arsenal, and demonstrates realpolitik.

Sharon Shuford, N.Y.C.

sp. mention: Susan McGrath, Houston, Tex.

IT RUNS IN THE FAMILY—Celebrities introduce performing relatives. Tonight: Peter Marshall's cousin Cindy.

Selma Ellis, Glenview, Ill.

HEIGHT—The world's tallest basketball players. May not fit all screens.

Ruth Migdal, Brooklyn

LUCKY'S HIT PARADE—Interviews with friends and relatives of people wiped out by Lucky Luciano.

Mark Wolfson, Spring Valley, N.Y.

WELL THAWED OUT—Cryogenically frozen in 1980, George Fursby awakes in 2010 and attempts to cope with life and his wife. Bill Bixby, Helen Hayes.

Judy Klein, East Brunswick, N.J.

HOLD THAT DOOR (Discussion)—Tonight, Henry and Nancy Kissinger detail the role played by doorman André in the Middle East peace talks.

Madeline Carr, N.Y.C.

MACNEIL/DAVIDSON REPORT—Robert MacNeil and John Davidson review the day's events in Washington. John sings "I Gotta Be Me" in tribute to Alexander Haig.

Alex and Randi Kaufman, Wayne, N.J.

More titles: LILIES, YOGURT, AND YOU. GIMME ANOTHER BREAK. DISEASES FOR DOLLARS. YOU MASKED FOR IT. SEVEN ITEMS OR LESS. MONDAY NIGHT DEAD. FAMILY DENTIST. NOVA AND BAGELS. TROLLING FOR DOLLARS. CELEBRITY DEPROGRAMMING. THE ROCKY HORA SHOW. ALL MY CELEBRITIES. DRESSING UP/DRESSING DOWN. THE TOMATO: FRUIT OR VEGETABLE? GRIN AND

BAG IT. SHAKESPEARE IN THE NUDE. WALL STREET BLUES. RHINOCEROS MEETS THE ELEPHANT MAN. THE HAMSTER CHRONICLES. LIVING LEGENDS OF THE BORSCHT BELT. NAME THAT TOWN. THE PRISONER OF TALK. GOOD OLD TESTAMENT! THOROUGHbred HORSE BREEDING FOR BEGINNERS. SLAM DANCIN' WITH ED "TOO TALL" JONES. THE JOHN DEREK SHOW (Variety). MA BELL'S CHILDREN LEAVE HOME.

SCIENCE (Special)—Carl Sagan demonstrates man's attempts to fly without wings. He leaps from a cliff while flapping his arms and shouting "Bbbbbbbbbbbbroooooooooom!"

Jack Ryan, N.Y.C.

MODUS TOKENS SAFEWAY (Education)—Learn how to shop the way logicians shop.

Robert M. Hunt, Cambridge, Mass.

WHAT IF? (Documentary)—The greatest superstitions in history. This week: What if Calvin Coolidge chose to run?

Paul Siegert, Mt. Vernon, N.Y.

LET'S FIND A JOB (Quiz)—Tonight Hugh Carey is interviewed by American Invsco; Maureen Reagan applies for a Senate seat.

Eric Freedman, Troy, N.Y.

BILL MOYERS'S I'M REALLY, REALLY LEAVING P.B.S. AND THIS TIME I MEAN IT, HONEST (Discussion).

Charles J. Schlotter, Pittsburgh, Pa.

DEGA\$—A struggling artist moonlights as a private eye to earn enough money to buy a ticket to the Nevada ballet.

Henry Sokolow, Chester, N.Y.

ONE NATHAN INDIVISIBLE—The inspiring story of Siamese twins Nathan and Ethan Bunker and their lifelong struggle for anonymity.

Phil Levine, Bronx

BON MATIN HAITI (Talk, exercise)—with Richard Simmons.

Roxanne Scruggs, Woodmere, N.Y.

LOLA FALANA'S CHRISTMAS IN ACAPULCO—Lola is visited by Dionne Warwick, Ken Berry, and the Village People.

Pauline Kogen, Lauderdale Lakes, Fla.

BUFFALO CHIPS—Two California cops move to upstate New York.

Mark Greenberg, N.Y.C.

PARTHENON CAFE—Engie Carey as a society leader whose jet-set friends make her cousin's coffee shop this year's "in" spot.

David E. Cassidy, Purdys, N.Y.

IN SEARCH OF SEARCHERS—Viewers are asked to contribute material of interest for future programs.

Ruth Levine, Long Beach, N.Y.

Competition Rules: One entry only should be sent to Competition Number 439, *New York Magazine*, 755 Second Avenue, New York, N.Y. 10017. It must be received by February 26. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 22 issue. Out-of-town postmarks get three days' grace. Postcards please, if possible.

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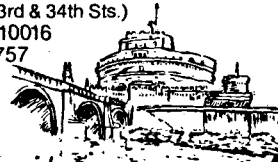
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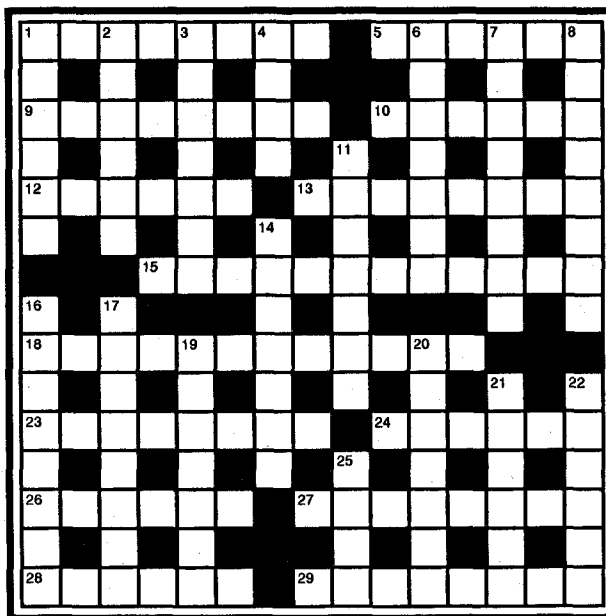
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'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 1 Small American state attracts friendship in disaster. (8)
- 5 Establishes tennis games at a higher level. (4, 2)
- 9 Kidnap in Chinatown? (8)
- 10 Dread making a mistake after tea? (6)
- 12 It takes work and time to bring off stage shows successfully. (6)
- 13 Well, it's a near variant you need. (8)
- 15 In response to main divisions between countries, it really delivers the goods! (8, 4)
- 18 Bilingual co-operation—a shining example of it? (6, 6)
- 23 Order in support about one hundred. (8)
- 24 Cake seems only average to relatives. (6)
- 26 Atom discovered by Scotsman in the sea? (6)
- 27 Made up in opening edition. (8)
- 28 Light-headed snake gives you a lift on board! (6)
- 29 Feet, quite possibly, used in dances. (8)



Down

- 1 Copper most unusually produced according to long-established practice. (6)
- 2 Conductor just right for Schubert's works, one hears. (6)
- 3 Move away from ragtime. (7)
- 4 Tipped up bit of gin? (4)
- 6 At any time set out for the peak. (7)
- 7 Honest orderly? (8)
- 8 Standard cuts for vegetables. (8)
- 11 Easily broken up and, apparently, ready for the pan? (7)
- 14 Remedy for hotheads? (3, 4)
- 16 Formal and authoritative—that's characteristic of the man from the Ministry! (8)
- 17 A boy in the grass, well presented. (8)
- 19 Automobile body or a different kind of body entirely? (7)
- 20 The old ones among the celebrities are the ones who last longest. (7)
- 21 He moves gracefully, like a streak perhaps. (6)
- 22 A poem's bound to have connotations of power. (6)
- 25 Keen to get into the joint. (4)

'FLYING DOWN TO RIO': CUE CROSSWORD / By Maura B. Jacobson

Across

- 1 Chameleon genus
- 6 Not care —
- 10 Hebrew month
- 14 — Yankee Doodle Dandy
- 17 It follows hemo
- 18 Valid thinking
- 20 James Bond film
- 21 Secluded room
- 22 Nearly
- 23 Loco cowboy?
- 25 Acorn's parent
- 26 Tristram's love, et al.
- 28 Do parodies
- 29 Karenina
- 30 Shortchanged quartet
- 31 Ball-park verdict
- 33 Dernier —
- 34 Transform
- 35 Scores to shoot for
- 36 Provence city
- 38 Gas-station buy
- 39 Snake leather
- 40 Venezuelan snack?
- 43 Alaskan dwelling
- 45 Ex-ember
- 46 Property claim
- 47 "Mighty — a Rose"
- 48 Moral principles
- 51 Contestant
- 52 — majesty
- 53 Bleating sound
- 54 Nobel author
- 55 Andric
- 55 Feminine endings
- 58 Ike's command: abbr.
- 60 S.A. miss
- 62 "After the ball —"
- 65 Montevideo adios?
- 69 Knight —
- 70 Where the Bundestag meets
- 71 A Whitney — foot oil
- 72 Was a candidate
- 74 Argentine tribesman
- 76 Caesar's bad day
- 78 Farewell-note blotch
- 80 Roofers' pieces
- 83 Numerical prefix
- 84 Scot's skirt
- 85 Cry of discovery

- 88 Forty- — (gold-rush hopeful)
- 89 Garbed like a baby
- 92 One of the Gabors
- 94 Rubber trees
- 96 Virgil's hero: var.
- 97 Samoan capital
- 98 British race place
- 99 Police-blotter abbr.
- 100 Bookie's concern
- 101 After fun or pun
- 102 Utmost degrees
- 103 More robust
- 107 Sightings
- 110 Jackie's second
- 111 Mountain

mechanics?

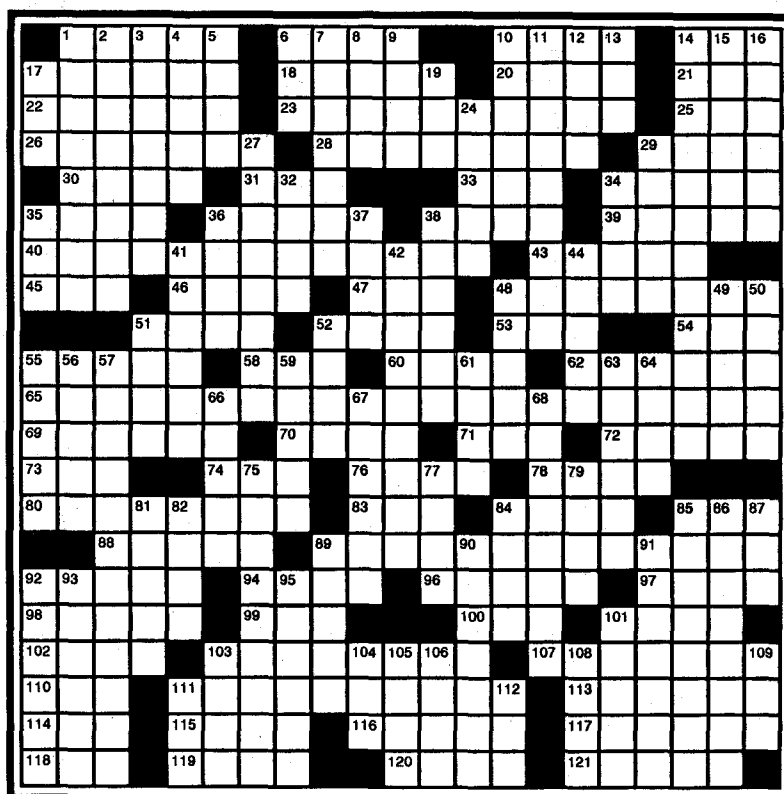
- 113 Sheep dog
- 114 Hodges or Blas
- 115 Cats' quarries
- 116 Sal of films
- 117 Fervid
- 118 Netherlands town
- 119 What "Rosebud" was
- 120 Young ones
- 121 English novelist

Down

- 1 Champion players
- 2 Sodom's companion
- 3 Repeal

- 4 Err
- 5 Poker dues
- 6 Math subj.
- 7 Thanksgiving pan
- 8 Water, in Lima
- 9 Ancient Celt
- 10 Regard highly
- 11 Part of a Rio cathedral?
- 12 Concerning
- 13 Crate
- 14 Skeptic's statement?
- 15 More ornery
- 16 Ataturk's capital
- 17 Like Paris, in French

- 19 Before psi
- 24 Roman hades
- 27 Wizard
- 29 Knocked for —
- 32 — Bator
- 34 Rights org.
- 35 Gp. for Nicklaus
- 36 Gallic lady friend
- 37 Bargain sign
- 38 Flimflam
- 41 "Miller's Tale" heroine
- 42 Prophetess of myth
- 44 Baseballer Nettles
- 48 Petty
- 49 Occurrence
- 50 Cankers
- 51 Bright star in Lyra
- 52 Ad trademark
- 55 Onlookers
- 56 The Pentateuch
- 57 Cooling off?
- 59 Oompah instruments
- 61 Four-in-hands
- 63 "Moonlight," e.g.
- 64 Biblical measure
- 66 Of practical value
- 67 Amalgamates
- 68 Sue
- 75 Incan sagacity?
- 77 Emerald Isle
- 79 Aids, Cockney-style
- 81 Nests: Sp.
- 82 Midge
- 84 Genuflector's prop
- 85 Went to a higher court
- 86 Where the tresses start
- 87 Third king of Judah
- 89 Footsore
- 90 Reproduce in kind
- 91 Aussies' waltzer
- 92 Run the show
- 93 Leopold's queen
- 95 Soused
- 101 Moss seed
- 103 Word to the chief
- 104 Item worn with 84-Across
- 105 "What's — for me?"
- 106 Actress Purviance
- 108 Wound reminder
- 109 Clique
- 111 " — Pinafore"
- 112 Distress call



Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

Vantage pleasures

*When you want
good taste
and low tar, too.*

5mg



9mg



ULTRA LIGHTS: 5 mg. "tar", 0.4 mg. nicotine,
FILTER: 9 mg. "tar", 0.8 mg. nicotine, av. per cigarette by FTC method.

10:17 P.M.

101st FLOOR. The deal was clinched an hour ago. But no need to rush through your snifter of Grand Marnier. The view from the top is much too pleasing.



*What time today
will you say
"Grand Marnier"?*

